THE SAN FRANCISCO ART INSTITUTE

FALL 1992

LINDA CONNOR/«TREE DECORATED WITH A CEREMONIAL CLOTH»/BALI/1991

FALL SESSION ■ SATURDAY CONTINUING EDUCATION ■ CONFERENCES

PUBLISHED

by THE OFFICE OF ADMISSIONS

Three times annually in co-operation with the offices of:

THE REGISTRAR
THE CASHIER
ACADEMIC AFFAIRS
AND EXTENSION EDUCATION

DESIGN/PRODUCTION

by TRICIA WHITTIER GARLOCK AND/OR PRESS

PHOTOS

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b. New York, N.Y., Rhode Island School of Design, Providence, BFA 1967; Institute of Design, Chicago, MS 1969. Awards include two NEA grants; Guggenheim Fellowship; Charles Pratt Memorial *Award; Photographer of the Year Peer Award, Friends of* Photography; and Marin Arts Council Grant. Recent solo exhibitions at Museum of Contempoarary Photography, Chicago (1990), and Gallery Min, Tokyo, Japan (1988); group shows, 1989; International Center of Photography, New York, 1990; Corcoran Gallery of Art, Washington, D.C. (1988-89); Center for Creative Photography, Tucson, 1991. Upcoming one-person show SFMOMA, September 1991.

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GENERAL INFORMATION

Detailed information about SFAI, including information for veterans, foreign students and degree program applicants, is available in the current College Bulletin. The Admissions Office also provides escorted tours of SFAI facilities, and galleries. Please call 415.771.0600 or 1.800.345.SFAI for more information on tours or to receive a College Bulletin ONLY. For additional program information, please call Academic Affairs at 415.771.7020 x534.

SFAI does not discriminate on the basis of age, handicap, color, creed, national origin, religion, race or sex in student recruitment and admission, financial aid programs and student employment practices. SFAI is affiliated with the University of California and is accredited by the Western Association of Schools and Colleges and by the National Association of Schools of Art and Design. SFAI reserves the right to change without notice any information in this brochure.

From the Dean ...

DEAR STUDENTS:

About curriculum and schedule...

A curriculum is like a house plan. A house plan lays out the relationships between rooms as functions and spaces; a curriculum lays out the relations between subjects, knowledge and experience... in our case, between majors, their interrelationships and necessary support systems.

Like furnishing the rooms of a house, a class schedule sets out the contents of the curriculum. But first, there is the purpose—form *does* follow function—and the purpose of a school is the purpose of human—intellectual and technical, emotional and perceptual—growth. So that's what SFAI is about, and that is why we are here: growth. From the past and present to build the future; from what was and is to make what will be. That's what our curriculum structures, that's what our classes do. This class schedule describes, then, the information and ideas, the skills and sensibilities that will be here at SFAI this Fall, 1992, out of which to build the things to come.

Things to look for in this schedule (more or less in the order in which they occur)...

THE EARLY FALL CONFERENCES

These are events, experiences, packages of information which do not fit well in 15 week classes meeting twice a week, or in tutorials meeting by appointment, or in seminars. (These are our three main structures for educational exchange). Some things work best in what are sometimes called "intensives," "workshops," "conferences," or "symposia." We will have four of these early this fall. For simplicity, we call them all "conferences;" and so that they can be all day every day for a week or two and not conflict with other classes, we have scheduled them just *before* the start of the fall semester. One conference is about artists in battle with critics, one is about the creation of a new art history, one is about the "technologized body," and one is about that body's search for a soul. Look in the CONFERENCES section (p21) of this schedule for complete information.

THE TUTORIALS

We continue to explore various ways for students and teachers to share information, and one way is to continue to expand the tutorial system. Although almost all of our studio classes are planned around individual instruction—our students are so varied in their interests and backgrounds, their levels of skill and knowledge, how else could you teach except to each, for each, according to each?— Most of our classes are planned as group meetings. Group work has the advantages of mutual support and challenge among the members of the group, and that basic information can be delivered to everyone at once instead of repeating over and over to one student at a time. However, and especially for advanced students who are exceptionally self-motivated, an individualized tutorial situation may be the most effective. This fall, there are tutorials offered in almost every area of the curriculum. Some are called simply "TUTORIAL," others are "INTERDEPARTMENTAL/INTERDISCIPLINARY/MULTIDISCIPLINARY TUTORIALS." The tutorials with only the TUTORTIAL title may be expected to focus primarily in the medium of the department in which the tutorial is located; the "INTER...INTER... MULTI..." tutorials will probably focus on more or other than single media. *However*, remember that in every case, the focus of a tutorial is the contact between the student and the teacher. Decide what *you* want to do in terms of medium, philosophy, spirit, exploration, etc., consult and confirm with the tutorial teacher, and do it.

By the way, "Interdisciplinary" is a word thrown around all day long. Every artist works in an interdisciplinary way, using whatever is appropriate and available to make whatever the artist's work needs and demands.

CULTURAL DIVERSITY

Every age has dominant concerns and modes of expression; that's how you know it's an "age." And every age is always in transition from the one that's passing away to the one that's coming to be; and the one that's coming to be is driven by reaction to the excesses of the one that's passing, just as its own excesses will be the goal of compensations in the future.

American life and art was dominated for almost two centuries by America's concerns for building, for conquering, for changing wilderness into cities.. concerns now all piled and reviled under the term "macho." Our own time—these five, ten years past and probably the next five, ten to come— has found its center in the need to compensate for the excesses of the macho ("male dominance"), the white ("Eurocentric"), and the technological ("Earth rape"). This new age, the one we are building now to redress and move beyond the evils of the past, is characterized by concern for human diversity and ecological balance.

"CULTURAL DIVERSITY" and "ECOLOGY" are the general terms people have been using for these concerns. In these categories, these "rooms" in our curriculum, we have among other courses in Fall 1992, the Early Fall conference AH144: *Toward a Culturally Inclusive American Art History*, taught by Lydia Mathews; AH141E: *Worlds in Collision*, taught by Carlos Villa; LS150D: *The Cultures of Africa*, taught by Dewey Crumpler; and LS140E *Ecology*, taught by Sterling Bunnell. But, just as everything we do is actually "interdisciplinary," so the real stuff of "cultural diversity" (which is human beings caring for, understanding and respecting one another across cultural differences), and the real stuff of ecology (which is human beings taking care of the world which takes care of them), permeates our every action and our every work of art in this late 20th/early 21st century.

We live also now in an age trying to find its way beyond another legacy of the age that's passing: the male artist hero, or more broadly, the concept itself of the artist as hero. How can all of us be heroes? It's ridiculous on its face. What we can be is human beings with, as it says on our diplomas, "all the rights and responsibilities pertaining thereto." And, as artist humans, that means not heroism of the ego, but working with our knowledge, skill and passion to make a better world. After all, isn't that why we work for a new age? Showing in a gallery or being an art star is not necessarily the most effective way to build a new age. I think teaching is a very effective way, and classes like IN170: *The Artist Teacher*, taught by Kathryn Reasoner are a very important step in that direction.

NEW CLASSES

Every studio class is always new, because your work in it always grows toward tomorrow. That's why we call most of them "further;" it all depends on how much further you want to go. But, besides that, we are always experimenting with new structures for the studio learning experience (for example the Interdepartmental etc. tutorials) and new subjects like LS100M the "Dance course" taught by Ruth Beames and Diane Levitin. And then there are classes we haven't offered for a couple of years, like PR150, the *Printmaking Undergraduate Seminar* taught this fall by Al Smith.

This is my last class schedule, my last opportunity to share in the arrangement of the furniture of your education. It has been my great honor and privilege to serve you these many years. Thank you.

Sincerely,

FRED MARTIN
DEAN OF ACADEMIC AFFAIRS

CALENDAR FOR FALL SEMESTER 1992

August 1		Tuition for continuing students who registered in April is due in full. Class space cannot be held after this date if tuition has not been paid.
August 31		Semester begins. Day 1 Fall 1992 Orientation entering BFA and MFA students.
September 1	*	Day 2 Fall 1992 Orientation. Registration for new and reentering BFA's and MFA's who did not register over the summer.
September 2	**	Day 3 Fall 1992 Orientation. Registration for continuing BFA's and MFA's who did not early register in April.
September 3	***	Registration for Non-Degree students. Last day to register without late fee.
September 7		Labor Day – Holiday.
September 8		Instruction begins. Add/drop begins.
September 15		Last day to change program without fee.
September 22		Last day to add courses. Last day to register.
October 6		Last day to withdraw from classes without "W" grade.
October 23		Petitions for graduation, May 1993, (BFA and MFA degrees) are due in Registrar's office. Late fee applies after this date.
October 26-30		Mid-semester grading period.
November 1		Last day to submit application & portfolio for Spring 1993 MFA program.
November 20		Last day to apply for independent study and directed studies for spring semester 1993. Last day to withdraw from classes with "W" grade. Last day to apply for graduate (MFA) assistantships for spring semester 1993.
November 26-27		Thanksgiving Recess. Holiday.
December 8, 9, 10		Early Registration continuing degree students for spring semester 1993. Tuition is due in full on or before January 4. Class space cannot be held after that date if tuition has not been paid.
December 18		Semester ends. Last day to remove incomplete grades from spring and summer semesters 1992.

FINAL FALL '92 REGISTRATION SESSIONS

* Diego Rivera Gallery	9/1	new BFA & MFA	10:00am-12:00pm
** Diego Rivera Gallery	9/2	continuing BFA MFA	10:00am-12:00pm 12:00pm-2:00pm
*** Registrar's Office	9/3	Non-Degree	11:00pm-1:00pm

Continuing Student
Registration Instructions

EARLY REGISTRATION SCHEDULE AND PROCEDURE

CONTINUING DEGREE STUDENTS

Early registration is alphabetical. Days and times are assigned according to the first letter of the last name and year in school (see Calendar below). Continuing degree students receive, through their student mailbox, a computer-assigned time to register based on their year in school (seniors first; MFAs according to length of time in program). If you cannot make your assigned day, you may have a friend register for you. Doors open for registration at 4pm and close at 6:30pm. No registrants will be admitted after 6:30pm. Students already admitted into the Diego Rivera Gallery (registration center) have until 7:00pm to complete the registration process. Early registration is open to continuing BFA and MFA students only. Non-degree students are not eligible.

Students with outstanding debts will not be permitted to register. Students are not required to deposit any money at early registration. All students are required to complete a tuition payment plan.

ACADEMIC ADVISING

For assistance with your curriculum planning, consult an Academic Adviser. The Academic Advising Office is on the mezzanine between the Registrar's and the Letters & Science Offices. If there is no one in the Academic Advising Office, make an appointment with Janet David in the Letters & Science Office.

OTHER INFORMATION

STUDIO ALLOWANCES

There will be limited off-campus studio allowances for graduate students in the Painting and Sculpture Department only. These discounts from tuition are available only to those students who received studio allowances during their prior semester of enrollment at SFAI and must be authorized by the Chair of the Painting/Sculpture graduate program.

TA STIPENDS

Teaching assistantships for graduate students will be paid as discounts from tuition at the rate of $875 per teaching assistantship.

SUMMER SESSIONS

Tuition for the 1992 summer sessions will be calculated on the basis of the tuition schedule in effect for the 1991-92 academic year. The 1992-93 tuition schedule will go into effect beginning with the fall semester, 1992, and remain in effect through summer session, 1993.

ACADEMIC ADVISING DAY

Friday	April 24	1:00pm - 5:00pm	SFAI Cafe

CONTINUING STUDENT EARLY REGISTRATION

APRIL 28, 29 & 30

Early registration for continuing degree students for fall semester 1992 is alphabetical on assigned days and times as follows:

April 28	A-G	4:00pm-6:30pm
April 29	H-O	4:00pm-6:30pm
April 30	P-Z	4:00pm-6:30pm

New Student
Registration Instructions

CALL 1.800.345.SFAI TO SELECT YOUR FALL CLASSES

STOP Please read the following "Guidelines for Class Selection" before calling to make your registration appointment: You may register for classes in person or over the phone. In both cases, you must be prepared to choose a payment option (see page 8) and make an initial tuition deposit of $300 prior to (or at the time of) registration.

NEW UNDERGRADUATE STUDENTS

On-Campus Summer Registration Days

Attendance is by appointment only. Appointments are made by contacting the SFAI admissions office at 1.800.345.SFAI.

If you are unable to actually come to campus to register, please arrange a telephone appointment with an advisor by calling the office of admissions. Note the date and time of your appointment. Your advisor will expect your call. Remember we are on Pacific Time so you will have to translate your appointment for your own time zone.

Certain classes fill up quickly. We strongly suggest you attend the earliest convenient registration session.

You will meet with an advisor to discuss your intended curriculum, review any prior college credits that you will be transferring to SFAI, and register for the classes that best meet your needs.

SUMMER REGISTRATION

This year registration sessions will be held on campus from 9:00am-3:00pm.

Saturday, May 16, 1992

Saturday, June 27, 1992

Financial Aid representatives will also be on hand to assist you with any questions you may have about financial aid. Tours of the SFAI campus will be given throughout the day by request.

NEW FRESHMAN

1. Read the schedule of classes. Most studio classes are offered twice a week, Mondays and Wednesdays (MW) or Tuesday and Thursdays (TTh.) Roman numerals refer to the time of day classes are held. (Classes offered at other times have those times listed separately.)

I: 9:00am-12:00noon

II: 1:00pm-4:00pm

III: 4:15pm-7:00pm

IV: 7:15pm-10:00pm

2. Choose classes which apply towards your degree. We strongly recommend that you enroll in three studio and two academic classes your first semester.

Three Studio Courses:
- First Year Interdepartmental Core
- Studio class in your major
- Studio elective

Two Academic classes:

- English Composition (Seminars in Myth Language & Culture)
- Art History Survey A

New students who do not have prior college credit for English Composition must enroll in English their first semester at SFAI.

Students are allowed to alter this sequence with permission from an Admissions Counselor.

Classes are listed according to department. Each department classifies courses offered into "Beginning," "Beginning/Further," and "Further". Students may enroll in any class for which they have completed necessary prerequisities. Students with no previous college credit will enroll in beginning classes.

Courses in the 100 series are restricted to Upper Division students only.

3. Call SFAI at 1.800.345.SFAI between 9:00am-5:00pm M-F to arrange a registration appointment.

Remember, you are now officially registered. No changes can be made until September 8th. If you wait, you may register on September 1st. Please be aware many classes may be full by that time.

NEW TRANSFER STUDENTS

1. Read the schedule of classes. Most studio classes are offered twice a week, Mondays and Wednesdays (MW) or Tuesday and Thursdays (TTh.) Roman numerals refer to the time of day classes are held. (Classes offered at other times have those times listed separately.)

I: 9:00am-12:00noon

II: 1:00pm-4:00pm

III: 4:15pm-7:00pm

IV: 7:15pm:10:00pm

Classes are listed according to department. Each department classifies courses offered into "Beginning," "Beginning/Further," and "Further". Students may enroll in any class for which they have completed necessary prerequisites. Students with no previous college credit enroll in beginning classes.

2. Choose classes which apply towards your degree. Refer to your transfer evaluation form* to determine which requirements remain. This is especially critical for Letters & Science classes. Before enrolling in Methods of Modernism, you must complete two semesters of Western Civilization, or equivalent courses including pre-20th century European history, philosophy and literature. If you have not taken these classes elsewhere, we recommend you enroll in Western Civilization (LS1) before taking Methods of Modernism (LS10). It is important to find a balance between academic classes in Letters & Science or Art History and Studio classes. We recommend that you enroll in three studio and two academic classes your first semester if possible.

Courses in the 100 series are restricted to Upper Division students only.

New students who do not have prior college credit for English Composition must enroll in English for their first semester at SFAI.

3. Call SFAI at 1.800.345.SFAI between 9:00am-5:00pm M-F to arrange a registration appointment.

*If you have not received your transfer evaluation form please contact the Admissions Office.

Remember, you are now officially registered. No changes can be made until September 8th. If you wait, you may register on September 1st. Please be aware that many classes may be full by that time.

MFA STUDENTS

New MFA students may select their classes beginning **July 13** by phone or in person. Call for an appointment.

NON-DEGREE STUDENTS

Students interested in registering for regular classes without making a commitment to a degree program may register on a space-available basis on **September 3rd at 11:00am.** Non-degree students pay the same tuition and fees as degree candidates. Tuition is due in full at registration.

FINAL FALL '92 REGISTRATION

For students who do not register over the summer, registration will be held on campus from 10:00am-12:00noon

Tuesday, September 1, 1992

Technicalities

TUITION AND FEES

BFA PROGRAM AND NON-DEGREE STUDENTS

1-11 units: Multiply each unit by $520.00

12-15 units: Pay a flat fee of $6200.00

Over 15 units: Add for each additional unit: $520.00

Course #199 Independent Study: $3100.00

MFA PROGRAM

12-15 units: $6200.00

Over 15 units: Add for each additional unit: $520.00

Final Review (#294 or #295) only: $200.00

Exhibition (#301) only: $200.00

Final Review (#294 or #295) and Exhibition only: $400.00

OTHER FEES

Late registration: $75.00 (charged after the close of registration September 3rd)

Change of program fee: $30.00 (for change of program after the first week of classes)

Courses which involve off-campus travel and some courses with special materials requirements carry special fees which are charged upon enrollment. See course descriptions for details.

TUITION PAYMENT DEADLINES

CONTINUING STUDENTS
WHO EARLY REGISTER APRIL 28, 29, AND 30

Tuition is due in full on August 1, 1992, unless a tuition payment plan is on file with the Cashier prior to August 1, 1992. Registration will be canceled for students who fail to pay in full or fail to make the first payment on their tuition payment plan by August 1, 1992.

CONTINUING STUDENTS
WHO REGISTER SEPTEMBER 2, 1992

Tuition is due in full at registration unless a tuition payment plan is on file with the Cashier prior to August 1, 1992.

NEW STUDENTS
WHO REGISTER SEPTEMBER 1, 1992

Tuition is due in full at registration, unless a tuition payment plan is arranged with the Cashier prior to August 28, 1992.

NEW STUDENTS
WHO EARLY REGISTER PRIOR TO AUGUST 15, 1992.

Tuition is due in full on August 14, 1992 unless a tuition payment plan is arranged with the cashier prior to August 14, 1992. Registration will be cancelled for new students who fail to pay in full or fail to make their first payment on their tuition payment plan by August 14, 1992.

TUITION PAYMENT PLAN

The San Francisco Art Institute offers four alternative plans for payment of annual tuition charges: a full payment option that requires one payment each semester and three monthly payment options that divide tuition net of financial aid into eight to ten equal monthly installments. The monthly payment plans are available to students enrolled for six units or more per semester. Students enrolled for less than six units per semester must pay in full at registration.

FULL YEAR TUITION PAYMENT OPTIONS

Full Payment Option: One payment per semester due and payable upon registration.

Monthly Payment Option A: Ten monthly payments beginning June 1 through March 1; no administrative fee charged.

Monthly Payment Option B: Ten monthly payments beginning July 1 through April 1; $50 administrative fee charged.

Monthly Payment Option C: Eight monthly payments beginning August 1 through March 1; $50 administrative fee charged.

MONTHLY PAYMENT PLANS
FOR SINGLE SEMESTER ENROLLMENT

The monthly payment plans are also available to students enrolled at SFAI for only one semester per academic year as follows:

Monthly Payment Option A: Five monthly payments per semester, beginning June 1 for the fall semester and November 1 for the spring semester; No administrative fee charged.

Monthly Payment Option B: Five monthly payments per semester beginning July 1 for the fall semester and December 1 for the spring semester; $50 administrative fee charged.

Monthly Payment Option C: Four monthly payments per semester beginning August 1 for the fall semester and January 1 for the spring semester; $50 administrative fee charged.

OTHER INFORMATION

Minimum payments under all plans are $100 per month. Late fees of $25 month will be charged for all delinquent payments received after the 15th of the month.

Annual payment plans for students who intend to enroll for less credit hours in the spring semester than in the fall semester will be determined so that fall tuition charges are paid in full by November 1. Students who intend to enroll for more semester credit hours in the spring semester than in the fall semester may determine separate tuition payment plans for each semester for a single $50 administrative fee.

Late enrollment in the Monthly Payment Option C will be permitted between August 1-31 for the fall semester and January 1-31 for the spring semester upon payment of the *first* installment plus a $75 administrative fee.

Late enrollment in the Monthly Payment Option C will be permitted between September 1-30 for the fall semester and February 1-28 for the spring semester upon payment of the first *two* installments plus a $100 administrative fee.

REFUND POLICY

Tuition refunds will be issued for dropped classes and withdrawals according to the following schedule:

Prior to and during 1st week of classes: 100% (less $300 registration fee)

2nd week of classes:	75%
3rd week of classes:	50%
4th week of classes:	25%
After 4th week of classes:	0%

Refund eligibility will be determined based on the date that program changes, withdrawals, or leaves of absence are filed with the Registrar's office. **Students who do not withdraw in writing are not eligible for a refund.**

SCHEDULE OF CLASSES

Note: Many courses have additional information in the form of syllabi and/or course outlines, reading lists, anthologies, etc. Consult your Department Manager, Department Chair, Academic Advisor, or the Registrar for this additional information.

This schedule was correct at the time it was printed. Be sure to check for "Fall 1992 Changes and Additions" (available from the Registrar), for any subsequent additions or changes.

Although SFAI will attempt in good faith to offer the courses as listed in the official class schedule, SFAI reserves the right to:

1. Cancel any class because minimum enrollment has not been met

2. Change instructors

3. Change the time and place of any course offering

CLASS SCHEDULE

Period I	9:00am-12 noon
Period II	1:00pm-4:00pm
Period III	4:15pm-7:00pm
Period IV	7:15pm-10:00pm

Abbreviations and special locations used in this schedule:

CL: Computer Lab

CR: Conference Room

LH: Lecture Hall

Mezz: The mezzanine above Sculpture/Ceramics

SR: Spray Room, at the top of the stairs to Studio 16

PA: Painting Department Office

PSR: Photo Seminar Room, on the mezzanine above Studio 16

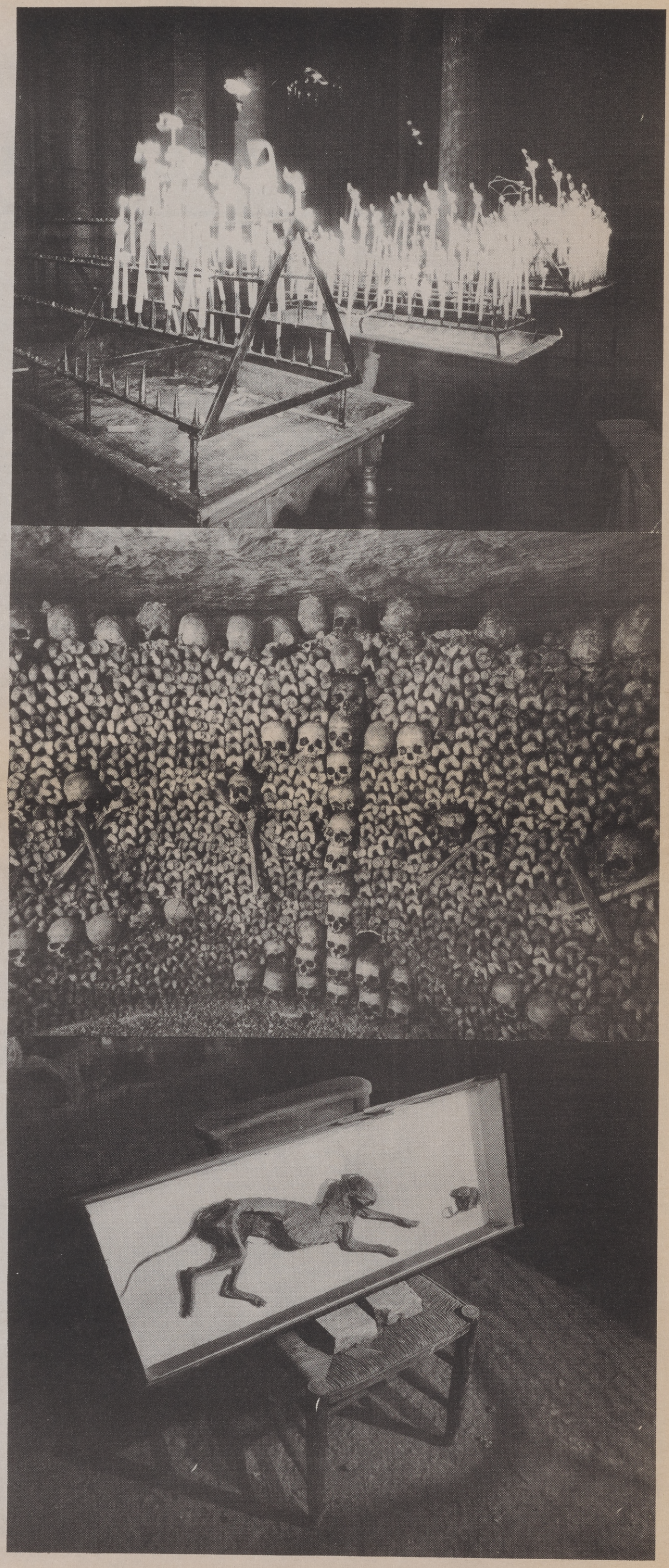
TBA: To be arranged

101: In the tunnel behind the Francisco Street stairs

102: In the tunnel behind the Francisco Street stairs

103T: In the tunnel behind the Francisco Street stairs

731: Third floor of 731 Market Street, the off-campus location of the MFA painting and sculpture studios.



«VOTIVE CANDLES»/CHARTRES/FRANCE/1989

«CATACOMBS»/PARIS/FRANCE/1989

«CAT AND RAT»/CHRIST CHURCH/DUBLIN/IRELAND/1986

LINDA CONNOR

Saturday Extension Education for Adults

Non-Credit & One-Unit Classes

SATURDAYS
SEPT. 12-NOV. 21

If the demands of a full-time job, the responsibilities of having a family or simple procrastination have kept you from developing your artistic talents, the San Francisco Art Institute has the perfect program for you.

Saturday Continuing Education is a set of non-credit and one-unit eleven-week courses designed for people who are seeking exposure to new ideas or want to work on skills in a particular medium without undertaking a degree program.

These Saturday classes are taught by outstanding and experienced SFAI graduate students and professionals, chosen for their effectiveness both as artists and teachers. The courses are designed (unless otherwise noted) for a range of skill levels, from beginners to more advanced students.

The Fall Session of non-credit classes includes the following:

DRAWING
FIGURE DRAWING
PAINTING
PRINTMAKING
BLACK & WHITE
PHOTOGRAPHY I & II
COLOR PHOTOGRAPHY
FINE-ART FILMMAKING
FIGURE SCULPTURE IN CLAY
A WEDNESDAY EVENING SEMINAR: A POST GRADUATE CRITIQUE

One-unit Credit Classes include:

ADVANCED PAINTING WORKSHOP
BEYOND THE STUDIO: ART AND COMMUNITY IN AMERICA

TUITION/REFUNDS

Tuition for each non-credit class is $210. Friends of the Art Institute who have joined at the $35 level or above are eligible for a $20 discount per non-credit course; to qualify, please present your membership card at registration.

Non-Credit Six Week Seminar: $95
Non-Credit Eleven Week Courses: $210
One-Unit Credit Eleven Week Courses: $520

Tuition refunds, less a $35 registration fee, will be made only for withdrawals processed prior to September 18, 1992.

MATERIALS

Materials and equipment vary according to course. During the first class meeting, instructors will provide students with a list of necessary supplies. Most of these materials are available at the SFAI Store, which is located on campus and sells a wide variety of artists' materials at prices well below retail. Store hours are as follows: Monday-Saturday, 9am-3pm; Tuesday-Thursday, 4-8pm. For more information, please call the SFAI Store at 415.749.4555.

The San Francisco Art Institute will not be responsible for art or other personal belongings left on the premises after November 21, 1992. SFAI reserves the right to make changes in classes, scheduling, procedures, tuition and fees or to cancel classes without prior notice.

HOW TO ENROLL

We strongly recommend reserving class space by registering in advance. This will help prevent the disappointment of selecting a class which has already been filled. You may do so in person, by mail, or by telephone. Please complete the Saturday Continuing Education Enrollment Form on page 10 of this catalog and bring or mail it, together with your full tuition payment (payable by check or credit card), to the SFAI Extension Education Office. That office is open Monday through Friday, 11am-5pm. To register by phone, call the SFAI Extension Education Office at 415.749.4554; you will be asked to provide your VISA or MasterCard account number for billing.

Note: Those who register in advance must still attend registration in order to pick up class assignments and meet the instructors. You may also enroll on the first day of classes, September 12. Registration will be held in Studio 14 at 9am for morning classes and 12:30pm for afternoon classes.

Non-Credit Classes

PAx1.1

DRAWING

With emphasis on self-awareness and discovery through art, this class will help students acquire the basic drawing skills: line, value, composition and spatial awareness. Materials will include charcoal, pencil and pastels. Students will work from set-ups, still life, and live models. The course will include informal weekly class critiques. For all skill levels.

PAx1.2

FIGURE DRAWING

This class is designed for students who have already completed one college-level or Continuing Education course in drawing. It will focus primarily on drawing the human form, working from live models. The course will include informal weekly class critiques.

PAx2.1
PAx2.2

PAINTING

This course is designed for people who want to explore the basic elements of painting: texture, color, composition, form and content. Students will choose either oil or acrylic as their primary medium and will work mostly from still lifes and live models. The instructor will encourage students to develop personal styles ranging from the realistic to the abstract. Technical demonstrations, lectures and critiques will provide the structure for individual experimentation. For all skill levels.

PRx5

PRINTMAKING WORKSHOP

A course designed to give beginning students a chance to explore the world of the printmaking studio. Etching, mono-printing, lithography, relief and photo-printing techniques will be covered.

PHx1.1

BLACK & WHITE PHOTOGRAPHY I

Stressing the basic technical aspects of photography in relation to its aesthetic development, this course will cover selected photographic formats, types of film, developers, papers and tones. Some materials will be provided. The class will include critiques of students' work, slide presentations and discussions of contemporary trends in photography. For beginning students.

PHx2

BLACK & WHITE PHOTOGRAPHY II

This course will cover the same subjects as those listed for Photo I, but is designed for more advanced students. Students who have completed Black & White Photography I should enroll in this course.

PHx3

COLOR PHOTOGRAPHY

This course is an introduction to the materials and techniques of color photography, with an emphasis on color printing from negatives on the department's 42" color processor. Class activities will include demonstrations, darkroom work, critiques, and discussions, as well as slide presentations to acquaint students with the work of contemporary photographers who work with color.

Fx1

FINE-ART FILMMAKING

This course combines a theoretical and hands-on approach to the art of film-making. Filmic concerns such as rhythm, frame composition, and the use of sound will be discussed, along with screenings of work of contemporary experimental filmmakers. Students will be encouraged to discuss the work shown in class as well as their own films. For all skill levels.

FALL 1992

SATURDAY EXTENSION EDUCATION

NON-CREDIT/ONE-UNIT CLASS ENROLLMENT FORM

NAME _____

PLEASE PRINT

ADDRESS _____

CITY / STATE / ZIP _____

PHONE _____

COURSE #	COURSE TITLE	UNITS (0 or 1)	COST

TOTAL UNITS _____

TOTAL TUITION _____

For Tuition Schedule, please see page 9

ONE-UNIT CLASSES

SOCIAL SECURITY # _____

DATE OF BIRTH _____

FOREIGN STUDENT ☐ YES ☐ NO

TYPE OF FOREIGN VISA _____

FRIEND OF THE ART INSTITUTE? (MEMBER) ☐ YES ☐ NO

MEMBER OF THE SAN FRANCISCO MUSEUM OF MODERN ART? ☐ YES ☐ NO

PAYMENT

☐ CHECK ENCLOSED (payable to SFAI)

☐ CREDIT CARD (complete the information below)

☐ VISA ☐ MASTERCARD

CREDIT CARD NUMBER _____

EXPIRATION DATE _____

SIGNATURE _____

***TUITION**

NON-CREDIT _____

LESS MEMBER DISCOUNT (deduct $20 per course) _____

TOTAL TUITION DUE _____

*member discount only applicable to non-credit classes

SEND ENROLLMENT FORM AND TUITION PAYMENT TO:
Extention Education Office, San Francisco Art Institute, 800 Chestnut Street, San Francisco, CA 94133-2299

For more information, please call the Extention Education Office at 415.749.4554

SCx1.2

FIGURE SCULPTURE IN CLAY

This course will explore basic figure modeling in clay, working from live models. Class activities will include slide presentations and both individual and group critiques. For all skill levels.

ENIN151

WEDNESDAY EVENING SEMINAR:

A POST GRADUATE CRITIQUE

Non-Credit, Six Wednesdays: September 16-30, October 14-21, November 4 &18

Ten to fifteen artists will meet every other Wednesday to share work and ideas with each other and with guest artists, curators, writers, and perhaps even a dealer or collector. The goal will be to build and maintain the artists' support group we all need "in order to keep the faith in the face of a world that has none."

The seminar will be led by **Fred Martin**. Fred is an artist and writer who freqeuntly contributes to ArtWeek and currently serves on the Art History faculty at SFAI.

Schedule: Wednesdays, as noted above, from 7:30 to 10:00 p.m. McMillan Conference Room.

Prerequisite:Prior degree in art

One-Unit Classes

PA120W

ADVANCED PAINTING WORKSHOP

Prerequisite: At least one semester of college-level or Continuing Education painting
Instructor: David Tangney

Rather than to evoke a particular genre, the intent of this class will be to investigate and challenge students' personal imagery as it relates to the underlying structures of painting as an art form. Studio work, along with individual and group critiques and discussion, will be used to expand students' technical, critical and perceptive skills.

David Tangney, MFA, has exhibited extensively in the San Francisco Bay Area. His work is represented in San Francisco by

NON-CREDIT CLASSES

Course	Dept	Course #	Time	Studio
Drawing	PA	x1.1	9:30am-12:30pm	14
Figure Drawing	PA	x1.2	1:00pm-4:00pm	14
Painting	PA PA	x2.1 x2.2	9:30am-12:30pm or 1:00pm-4:00pm	117
Printmaking Workshop	PR	x5	9:30am-12:30pm	1-4
Black & White Photography I	PH	x1.1	9:30am-12:30pm	20A & 22/Lab
Black & White Photography II	PH	x2	1:00pm-4:00pm	16 & 22/Lab
Color Photography	PH	x3	9:30am-12:30pm	16 & 22
Fine-Art Filmmaking	F	x1	9:30am-12:30pm	26
Figure Sculpture in Clay	SC	x1.2	1:00pm-4:00pm	106
Wednesday Evening Seminar: A Post Graduate Critique	EN	IN151	7:30pm-10:30pm	McMillan Conference Room

ONE-UNIT CLASSES

Course	Dept	Course #	Faculty	Time	Studio
Advanced Painting Workshop	PA	120W	Tangney	9:30am-12:30pm	114
Beyond the Studio: Art & Community	EN	IN152B	Clevelend Sowder & guests	7:00pm-10:00pm	McMillian Conference Room

ENIN152B

BEYOND THE STUDIO:

ART AND COMMUNITY IN AMERICA
0 OR 1 UNIT

Instructors: William Cleveland, Lynn Sowder & Guests

What role can artists play in the complex and changing landscape of American community life? This course will explore strategies and examples of artists active as change agents, problem solvers and provocateurs in relation to issues such as crime, a failed educational system, the threatened environment, and the democratization of the workplace. Based on first-hand experience and national research, faculty and guest artists will present exciting options and new ideas for artists interested in revitalizing our communities. This course may apply toward requirements in Letters and Science, Social Science or Elective.

William Cleveland, a musician and author, is Director of the Center for the Study of Art and Community. Since 1975, he has created numerous fine arts programs with and for communities and the institutionalized. His book, *Art in Other Places*, chronicles this movement.

Lynn Sowder is an art historian and a partner in Y Core, a company advising corporations, public art agencies and museums on issues of cultural democracy, multi-cultural audience development and innovative cause-related marketing.

This course may be taken for credit or for non-credit.

Art History, Theory & Criticism

Bill Berkson, Program Coordinator, Office in 103T

AH040A
ART HISTORY SURVEY
3 UNITS

The subject is approached through an analysis of artists' social, psychological, and spiritual concerns; how artists made and used their work. This course surveys art in the west from the Paleolithic to the early Nineteenth Century, with reference also to concepts and works from Asia and the Americas. This course may satisfy the Art History Survey or Art History Elective requirement.

AH040C
+ISSUES IN CONTEMPORARY ART—1960 TO THE PRESENT
3 UNITS

Survey of major movements and individuals in all media, including three guest lectures by visiting artists and/or critics. Weekly lectures provide an overview, weekly seminars provide discussion and exploration of particular issues. AH40C may satisfy an undergraduate Art History Requirement or Elective, or a Letters and Science Elective requirement.

AH055/241
ART WRITING CONFERENCE
3 UNITS

Prerequisite: One year of College Art History or Theory
Dates: August 7 (Keynote)-14
Faculty: Bill Berkson, David Bonnetti, Mark Alice Durant, Thyrza Nichols Goodeve, Andy Grundberg, Arlene Raven and guests.

Now in its sixth year, this conference on art criticism offers an unparalleled opportunity for artists, students, critics and the general public to work with leading art professionals in a program led by noted poet and critic Bill Berkson. The conference provides an intensive form for the discussion of the issues which influence art criticism in today's art world and includes both lectures by guests and hands-on writing workshops. Participants should plan to bring something written or visual to share on the first day.

The schedule of seminars and lectures will include: I. Issues of Art Criticism II. Criticism as Seeing and Writing III. Special Events. **Reception for participants and students:** Friday, August 14, 5:30-7:00pm, Diego Rivera Gallery. **Keynote Lecture:** Arlene Raven, Friday, August 7, 7:30pm, Lecture Hall. **Panel Discussion:** Monday, August 10, 7:30pm. Complete faculty information will be found in the 1992 summer schedule. This course may satisfy a requirement in Art History Elective or Letters and Science Elective.

AH141A
ART OF ASIA
3 UNITS

A review of the historic, philosophic, aesthetic, and material aspects of the major art traditions of Asia, including East Asia (China, Japan), South Asia (India, Cambodia, Burma, Tibet), and West Asia (Iraq, Iran). This course may satisfy an Art History Elective requirement.

AH141E
WORLDS IN COLLISION
CONTEMPORARY CULTURES IN TRANSITION FROM YESTERDAY TO TOMORROW
3 UNITS

An exploration of the non-European artistic cultures around us as exemplified in the work of Native American, Latino/Chicano, African American, and Asian American artists, as well as that of artists from other countries. The course will be in a seminar format, with occasional guest artists. There will be reading and writing assignments relating to guest artists, current exhibitions, and cross-cultural activities in the Bay Area. There will be a term paper.

AH144
TOWARD A CULTURALLY INCLUSIVE AMERICAN ART HISTORY:
A WORKSHOP/CONFERENCE ON MULTICULTURAL PERSPECTIVES
3 UNITS

Prerequisite: One College-level Art History Class
Dates: August 17-23
Faculty: see below

Because of the ground-breaking nature of this program, registration is limited to twelve and requires the advance recommendation of either Professors Fred Martin, Bill Berkson, or Lydia Mathews.

This conference brings together some of the world's greatest experts in the multiethnic traditions of American Art including African-American, Asian-American, Chicano/Latino, and Native American. Invited scholars will make presentations on each of four consecutive days regarding art traditions associated with these ethnicities and other cultural backgrounds. The audience for these presentations will include recognized educators from major California colleges and universities, as well as the twelve students enrolling in this conference.

The SFAI portion of the conference will be led by coordinator **Lydia Mathews**, SFAI Art History Faculty and writer for ARTWEEK and other publications. Presenting scholars will include **Dewey Crumpler**, Professor of African-American Art History at San Francisco State University and SFAI; **Dr. David Driskell**, Professor of Art History at the University of Maryland, College Park, and widely acknowledged to be the seminal scholar in African-American art history; **Betty Kano** and **Elaine Kim**, Rockefeller fellows in Asian-American Art History; **Dr. Amalia Mesa-Bains**, artist, writer, educator, member of the San Francisco Art Commission, and one of the country's leading activists in multicultural education; **Dr. Mari Carmen Ramirez**, Curator of Latin American Art at the Huntington Art Gallery of the University of Texas, Austin; **Margot Machida**, the nation's premiere Asian-American art history scholar; **Frank LaPena**, Director of Native American Studies at California State University, Sacramento, and **Moira Roth**, Trefethen Chair of Art History at Mills College, Oakland.

There will be a special public program, Saturday August 22. This course may satisfy SFAI requirements in Art History Elective or Letters and Science Elective including Non-Western Cultural History.

AH198
DIRECTED STUDY
IN ART HISTORY, THEORY, AND CRITICISM
3 UNITS

See *Interdepartmental Program* for description and prerequisites for all Directed Study courses.

AH199
INDEPENDENT STUDY

Three optional Art History units in relation to 12 Studio units of Independent Study arranged with the student's major department.

See *Interdepartmental Program* for description and prerequisites for all Independent Study courses.

+ New course

Graduate Program

AH240A

ART SINCE 1960

3 UNITS

Intensive discussion of the major issues, movements and individuals in European and American art after 1960, including guest lectures by visiting artists and critics. We will focus on the legacies of Abstract Expressionism, Pop Art, Minimalism, Arte Povera and of such salient figures as Joseph Beuys, Eva Hesse, and Robert Smithson. AH240 is required of all entering MFA students for Art History, Theory and Criticism credit.

AH241J

+ THE PHILOSOPHY OF ART

3 UNITS

This course introduces questions raised by the nature of art, art works and aesthetic judgement. Critical readings from 20th Century theoretical sources are applied to specific works by contemporary artists such as Hans Haacke, Edgar Heap of Birds, Joseph Kosuth, Barbara Kruger, Sherrie Levine, Lorna Simpson and many others. Writers discussed include Clive Bell, Roland Barthes, Arthur Danto, Jacques Derrida, Michel Foucault, Suzanne Langer, Ludwig Wittgenstein, and more.

CONFERENCES

Course	Dept	Course #	Faculty	Day	Dates	Time	Event	Location
Art Writing Conference	AH	55/241	Berkson, Raven and guests	F F SA M M-F	August 7 August 7 August 8 August 10 August 10-14	5:30pm-7:00pm 7:30pm 9:00am-12pm and 1:00pm-4:00pm 7:30pm 9:00am-12pm and 1:00pm-4:00pm	Reception Keynote Address Public Event	SFAI Diego Rivera Gallery SFAI Lecture Hall SFAI Conference Rm SFAI Lecture Hall SFAI Conference Rm
Toward a Culturally Inclusive American Art History	AH	144	Mathews, Crumpler and others	M-SU SA	August 17-23 August 22	10:00am-4:00pm 9:00am-5:00pm	 Public Program	SFAI Lecture Hall SFAI Lecture Hall

UNDERGRADUATE

Course	Dept	Course #	Faculty	Day	Time	Studio
Art History Survey	AH	040A	Martin	F	II	LH
LECTURE*						
Contemporary Art 1960-present	AH	040C	Crumpler Mathews	M	4:00pm-5:30pm	LH
SEMINAR*						
Contemporary Art	AH	040CS.1	Mathews	M	5:30pm-7:00pm	LH
1960-present	AH	040CS.2	Crumpler	M	5:30pm-7:00pm	CR
Worlds in Collision	AH	141E	Villa	W	I	CR
Art of Asia	AH	141B	Martin	W	II	LH
Directed Study	AH	198	TBA	see page 19		
Independent Study	AH	199	TBA	see page 19		

GRADUATE

Art Since 1960	AH	240A	Berkson	M	IV	LH
The Philosophy of Art	AH	241J	Novakov	W	III	CR

* LECTURE AND SEMINAR ATTENDANCE REQUIRED OF ALL STUDENTS

+ New course

Ceramic Sculpture

Robert Rasmussen, Program Coordinator; Bill Grubaugh, Technician

CE001
BEGINNING CERAMIC SCULPTURE
3 UNITS

Techniques in clay with a sculptural emphasis; instruction in hand-building, mold-making, wheel work, glazing, underglazing, china painting, and a variety of finishing techniques, including unfired methods. Ceramic history, concepts, and methods are surveyed through frequent slide presentations. This course may satisfy a requirement in Major Studio, Studio Breadth, or Studio Elective.

CE001/100
BEGINNING/ FURTHER CERAMICS
3 UNITS

A class combining beginning and further students. Individual and group instruction will be given according to the level of development of each student. This course may satisfy a requirement in Major Studio, Studio Breadth, or Studio Elective.

CE002
FIGURE MODELING IN CLAY
3 UNITS

Prerequisites: None

This is a foundation course in exploring figurative sculpture. We will be working in clay from the live model, concentrating on gestural information as it relates to three-dimensional form. Most of the work will not be fired. This course may satisfy a requirement in Studio Major, Studio Elective, or Studio Breadth.

CE100/111
FURTHER CERAMIC SCULPTURE
INCLUDING GLAZE CALCULATIONS
3 UNITS

Prerequisite: 6 units of Beginning Ceramic Sculpture

A course combining individual work in ceramic sculpture with more intensive investigation of methods, concepts and materials related to clay as a sculptural medium, with emphasis on alternatives to conventional ceramic thinking. The study of raw materials used in ceramics and how they can be combined to make usable glazes and clay bodies will be explored. Students investigate materials, and formulate and test their own glazes, clays and engobes. Developing the relationship of these processes to individual concerns and work is encouraged. Scientific, industrial and philosophical connections to the ceramic process are discussed. Students are expected to have complete work to present for discussion. Independent personal development and experimentation are encouraged. (Note: Students who wish "Specialization in Ceramic Sculpture" noted on their transcripts must take both CE101, Kilns, Clay Bodies and History of Ceramics (to be offered Fall 1993) and this course CE111, Further Ceramic Sculpture including Glaze Calculation.) This course may satisfy a requirement in Major Studio or Studio Elective.

CE198
DIRECTED STUDY
1-6 UNITS

See *Interdepartmental Program* for description and prerequisites for all Directed Study courses.

CE199
INDEPENDENT STUDY
12 STUDIO UNITS

See *Interdepartmental Program* for description and prerequisites for all Independent Studies courses.

UNDERGRADUATE

Course	Dept	Course #	Faculty	Day	Time	Studio
Beginning Ceramic Sculpture	CE	001	Rasmussen	TTH	II	106
Beginning/ Further Ceramics	CE	001/100	Rasmussen	TTH	IV	106
Figure Modeling in Clay	CE	002	Nelson	MW	II	103
Further Ceramic Sculpture	CE	100/111	Roloff	MW	III	106
Directed Study	CE	198	see page 19			
Independent Study	CE	199	see page 19			

GRADUATE

see page 31

Filmmaking

Ernie Gehr, Chair ; Jeannette Bokhour, Office Assistant; Roy Ramsing, Technical Supervisor

F001
BEGINNING FILMMAKING
3 UNITS

Prerequisite: concurrent enrollment in F40A, Film History.

It is our goal in this one-semester course to introduce the student to the attitudes, the aesthetic background, and essential skills of the artist/filmmaker today. Beginning Filmmaking starts that introduction by immersing the student in several necessary activities: making films, gaining an understanding of the aesthetics of film, and building a knowledge of the historical background of film as art. The class meets with a film artist/teacher twice a week to make and critique student film projects as well as to view and discuss major works in the history of film. The course is planned as a complete foundation experience in the art of the creation of fine art films. Graduate teaching assistants will provide individual instruction on the use of pertinent equipment for first-year students. In addition, students are required to attend weekly technical workshops for at least the first half of the semester. This course may satisfy a requirement in Major Studio, Studio Elective or Studio Breadth.

F001C
*FIRST YEAR FILM AND EXTENDED FORMS
3 UNITS

The basics of fine-art filmmaking for non-majors and others who want to combine film with other media such as sculpture, performance, installation, photography or hybrid art forms. This course will include historical and contemporary surveys of film work by visual artists, some reading and written responses, and field trips to local events. Projects include handmade films, non-conventional projections, hand-processing experiments, and visual scores.

F040A
FILM HISTORY
THE POLITICS OF ECSTASY
3 UNITS

Introduction to film art and personal/avant-garde cinema - its roots, premises and language. Developments from the 1920's to the present. A critical appreciation of the sublime cinematic creations. Reflections on the nature and character of the film medium and the possibilities of art. An awakening of consciousness to meaningful cinematic form and experience. Ecstasy within reach. Full semester class attendance will be required. Open to all level students, film and non-filmic majors. This course may satisfy a requirement in Art History for the Film Major or Art History Elective.

F100B
*ALTERNATIVE FILM
3 UNITS

We will explore the different ways of working with Super 8 and 16mm film, such as 1) rear projection; 2) double projection; 3) body projection (related to performance art); 4) smoke projection (related to sculpture); 5) projection onto objects (related to installations); 6) water projection. There will be field trips and guest artists. Film is provided for class projects. This course may satisfy a requirement in Major Studio, Studio Elective or Studio Breadth.

F100C
MOTION GRAPHICS
3 UNITS

*Prerequisites**

In this class, students explore the entire range of techniques that transform graphic or inanimate material into cinematic motion. Generally this process is called *animation*. We extend the range of the traditional "cartoon" by regarding any flat or three-dimensional object—sand, paint, or other materials—"fair game" for the animation process. This course may satisfy a requirement in Major Studio, Studio Elective, or Studio Breadth.

F100D
AC/DC PSYCHOTRONIC TELEPLAYS
3 UNITS

*Prerequisites**

Utilizing the 8mm video camera, motion picture equipment, film stock, plus computers and cheap effect-simulators, the class will concoct a visual and aural teleplay on a landscape of electronic and chemical mediums as cheaply as possible. Sculpture, painting, music, and photography will hopefully be united, via the buttons on the Camcorder, to produce a work ready for cassette insertion. It's a hands-on workshop with all the toys available at our disposal to create moving pictures for the disposable generation and their mutating offspring. This course may satisfy a requirement in Major Studio, Studio Elective, or Studio Breadth.

UNDERGRADUATE

Course	Dept	Course #	Faculty	Day	Time	Studio
Beginning Filmmaking	F	001.1	Jordan	MW	II	26
	F	001.2	TBA	MW	I	8
* First Year Film and Extended Forms	F	001C	Lipzin	TTH	II	26
Film History	F	040A	Gehr	TTH	III	LH
* Alternative Film	F	100B	Wong	MW	II	8
Motion Graphics	F	100C	Jordan	MW	I	26
AC/DC Psychotronic Teleplays	F	100D	Kuchar	F	I/II	8
Sound Seminar	F	100E	Ramsing	TTH	IV	26
* Installation from Nine Dollars Up	F	100G	Wong	MW	I	14
* It Takes Time to Make a Salad	F	100I	Lipzin	TTH	I	8
Undergraduate Tutorial	F	130.1	Gehr	T	II	8
	F	130.2	Nelson	TH	I	26
	F	130.3	Kuchar	F	III	26
Visiting Artist's Seminar	F	150	TBA	MW	III	26
Directed Study	F	198	see page 19			
Independent Study	F	199	see page 19			
Specialized Technical Workshop	F	Tech	Rosenstock	W	III	26

F100E
SOUND SEMINAR
3 UNITS

*Prerequisites**

From piccolo to pinna and from disc to DAT, this class will explore the creation, recording, and manipulation of sound. Through hands-on projects, the class will probe the mysteries of the organ of corti, cilia responses and psycho-acoustic phenomena. This course may satisfy a requirement in Major Studio, Studio Elective, or Studio Breadth.

**The usual prerequisites for Further film courses may not apply to these intermedia courses. For information, check with the departmental representative at registration. Other intermedia courses are cross-listed under Intermedia in the "Interdepartmental" section of the Class Schedule.*

F100G
*INSTALLATION FROM NINE DOLLARS UP
3 UNITS

This course will include 16mm, 35mm slides, and video 8. Topics to be covered include: installations involved with projection onto architectural interiors and exteriors; model-making to pre-visualize results; site-specific installations; installations as free-standing sculpture using projection; installation in relation to personal expression; and selecting the best medium to express particular concepts with clarity. Guest artists, field trips, free film stock, slides, and video tape will be provided for class projects. This course may satisfy a requirement in Major Studio, Studio Elective or Studio Breadth.

F100I
✢*IT TAKES TIME TO MAKE A SALAD
BUT IT TAKES TIME TO SAY IT TAKES TIME TO MAKE A SALAD
3 UNITS

Prerequisite: Sophomore Standing or above

We will provide an environment for making art in any medium which addresses and extends the concepts of TIME, DURATION, AND SEQUENCE. Light sensitive materials will be emphasized but projects may be done in any appropriate medium. One meeting per week will consist of a studio workshop and one meeting will be reserved for discussion and critique of assigned projects. Field trips to pertinent exhibitions and guest artists will be included during the semester. At the end of the term, each student will present an original project that focuses on some aspect of the subject of the class. This course may satisfy a requirement in Major Studio or Studio Elective.

F130
UNDERGRADUATE TUTORIAL
3 UNITS

Tutorial classes provide a one-semester period of intensive work on a one-to-one basis with the artist/teacher. The classic tutorial relationship is specifically planned for individual guidance and advice on individual projects, and may concern all phases of filmmaking to help students achieve clarity of expression. Tutorials may meet as a group twice or three times to share goals and progress; otherwise, students make individual appointments with the instructor. Tutorials may satisfy a requirement in Major Studio or Studio Elective.

F150
VISITING ARTIST'S SEMINAR
3 UNITS

This course may satisfy a requirement in Major Studio, Studio Elective, or Studio Breadth.

F198
DIRECTED STUDY
3 UNITS

See *Interdepartmental Program* for description and prerequisites for all Directed Study courses (see page 19).

F199
INDEPENDENT STUDY
12 STUDIO UNITS

See *Interdepartmental Program* for description and prerequisites for all Independent Studies courses (see page 19).

SPECIALIZED TECHNICAL WORKSHOPS

To assist students in continuing to increase their technical resources throughout their period of study at the Art Institute, the SFAI technical staff offers weekly workshops in a wide variety of practical subjects. First-year film students, particularly film majors, should not schedule another class for this time.

* Interdisciplinary course, see page 20

✢ New course

Graduate Filmmaking

Graduate Program

F200
GRADUATE CRITIQUE SEMINAR IN FILMMAKING
6 UNITS

The Filmmaking department offers a graduate studio critique seminar which emphasizes group discussion and critique of students' work.

F230
GRADUATE TUTORIAL
3 UNITS

The Filmmaking department organizes graduate advising on a tutorial basis. Students in the first through fourth semesters of the MFA program in Film must register for a graduate-level tutorial. The classic tutorial relationship is specifically planned for individual guidance and advice on individual projects, and may concern all phases of filmmaking in order to help students achieve clarity of expression. Tutorials may meet as a group twice or three times to share goals and progress; otherwise, students make individual appointments with the instructor.

F292
GRADUATE INTERMEDIATE REVIEW
0 UNITS

Each MFA Filmmaking student is required to register for Intermediate Review (F292) and to present work for an intermediate review at the end of the second semester in the program. Students who fail Intermediate Review will be placed on academic probation. Such students will be reviewed again during the following semester. Students who fail two reviews will be dismissed from the program.

F294
GRADUATE FINAL REVIEW
0 UNITS

Students are required to register for Final Review at the beginning of their fourth or fifth semester in the MFA Filmmaking program. Students may attempt their Final Review three times (near the end of their fourth, fifth, or sixth semesters in the program). Students who do not pass their Final Review before the end of their sixth semester in the program will not receive the MFA degree.

F297
GRADUATE TEACHING ASSISTANTSHIP
3 UNITS

See IN297 for general provisions for teaching assistantships.

GRADUATE

Course	Dept	Course #	Faculty	Day	Time	Studio
Graduate Critique Seminar in Filmmaking	F	200	TBA	W	IV	26
Graduate Tutorial	F F	230.1 230.2	Anker Nelson	F TH	II II	26 8
Graduate Intermediate Review	F	292	Gehr	TBA	TBA	TBA
Graduate Final Review	F	294	Gehr	TBA	TBA	TBA
Graduate Teaching Assistantship	F	297	TBA	TBA	TBA	TBA
Specialized Technical Workshop	F	Tech	Rosenstock	W	III	26

Interdepartmental Program

Dean of Academic Affairs, Program Coordinator, Fran Gray, Assistant to the Dean

IN001
FIRST YEAR INTER DEPARTMENTAL CORE
3 UNITS

The Interdepartmental First Year Core Program consists of both a seminar meeting and a studio/workshop experience each week. The program is designed to provide a secure foundation in the varied aesthetic, critical and intellectual skills inherent to the creative process; to examine both the philosophical and the visual concepts involved in the development of personal style and artistic vision; to explore design and color theory, figurative and non-figurative styles of art; and to develop the vocabulary and techniques of art criticism. The studio/workshop component introduces the student to facilities, techniques, and issues in six art media, including film, sculpture, printmaking, painting, photography, and new genres like performance/video. The seminar portion focuses on art issues through discussion, collaboration and studio projects. The goal of this program is to integrate the student into the community of the San Francisco Art Institute and its values of personal integrity and growth, rigorous criticism, creativity, and risk. These issues of personal growth are stressed over the mastering of objective or technical information. This course satisfies the Interdepartmental First Year Core Studio requirement and also satisfies a Studio Elective requirement.

IN130
✢*UNDERGRADUATE NON-DEPARTMENTAL TUTORIALS
3 UNITS

Prerequisite: junior standing

Tutorial classes provide a one-semester period of intensive work on a one-to-one basis with the artist/teacher. The classic tutorial relationship is specifically planned for individual guidance and advice on individual projects, and may concern all phases of work to help students achieve clarity of expression. Tutorials may meet as a group twice or three times to share goals and progress; otherwise, students make individual appointments with the instructor. The interdisciplinary tutorials listed in this Interdepartmental/Intermedia/Interdisciplinary section of the class schedule are also listed in the departmental sections where the individual faculty member usually teaches. It is understood that in choosing an interdisciplinary tutorial relationship with a faculty member, the student has consulted with the teacher in order to agree whether to work in a single or interdisciplinary way with that teacher in this tutorial this semester. Regardless of the department in which the faculty member usually teaches or in which this tutorial is scheduled, it is understood that this tutorial may satisfy either a Major Studio in the student's major or a Studio Elective.

The classic tutorial relationship is specifically planned for individual guidance and advice on individual projects, and may concern all phases of a student's work. Tutorials may meet as a group twice or three times to share goals and progress; otherwise, students make individual appointments with the instructor. Tutorials may satisfy a Major or Studio Elective requirement.

IN050/150
ART/PSYCHE/SPIRIT
A WORKSHOP CONFERENCE ON THE SPIRITUAL IN CONTEMPORARY ART

Prerequisite: None
Faculty: Karen Malik, Lane Tietgen and Fred Martin

Each year, SFAI presents courses, workshops, lectures or symposia concerning the spiritual dimension of contemporary art. We use the combined title Art/Psyche/Spirit to connote not only the interrelation of art and spirit, but also that psyche, the mind itself, is the channel through which this interrelation takes place. This course may satisfy a requirement in Studio Elective.

This year's conference will meet morning and afternoon, August 10-14 for alternating studio and seminar critiques sessions led by Fred Martin at the San Francisco Art Institute, and from August 14-20 at Westerbeke Ranch, a retreat and conference center in the Sonoma hills, for experiential workshops led by Lane Tietgen and Karen Malik.

August 10-14, Studio 116 at SFAI, 9am-12pm studio work, 1-4pm seminar and studio critiques from an archetypal perspective, led by Fred Martin.

August 14, 3:30pm, departure from SFAI courtyard for Westerbeke, about one hour north in the Sonoma hills. Late afternoon settling into Westerbeke cottages, evening dinner in Westerbeke dining room, after dinner gathering to watch the sunset and talk about the "Ropes Course" planned for Saturday, and the "Transpersonal Access Workshop" planned for Sunday through Thursday.

Saturday, August 14, 9:00am-4:00pm, Westerbeke. The "Ropes Course", conducted by Lane Tietgen.

Sunday, August 15, through Thursday, August 20, the "Transpersonal Access Workshop," conducted by Karen Malik with assistance from Fred Martin. "The goal of the workshop is to help students to open their personal boundaries so that they can access transpersonal experience. We will work toward this goal by helping students to experience non-physical energy systems that are larger than themselves. From this base, we will assist students to explore paranormal experience on the physical (the 'veridical'), on the mythic (sometimes called the 'astral,') and on the timeless (or, perhaps, the 'spiritual') planes.

IN151
JUNIOR SEMINAR
3 UNITS

Prerequisite: junior standing

The purpose of the seminar is to establish cross-major, cross-discipline (studio and academic) dialogue, bringing to bear information and insight from both the studio and the academic worlds. The interactive focus of the seminar on studio issues as well as theoretical critique will address interdisciplinary concerns which transcend the studio focus of most interdisciplinary courses. This seminar may satisfy a requirement in Studio Elective.

ENIN152B
✢ BEYOND THE STUDIO
ART AND COMMUNITY IN AMERICA
0 OR 1 UNIT

Instructors: William Cleveland, Lynn Sowder & Guests

What role can artists play in the complex and changing landscape of American community life? This course will explore strategies and examples of artists active as change agents, problem solvers and provocateurs in relation to issues such as crime, a failed educational system, the threatened environment, and the democratization of the workplace. Based on first-hand experience and national research, faculty and guest artists will present exciting options and new ideas for artists interested in revitalizing our communities. This course may apply toward requirements in Letters and Science, Social Science or Elective.

William Cleveland, a musician and author, is Director of the Center for the Study of Art and Community. Since 1975, he has created numerous fine arts programs with and for communities and the institutionalized. His book, *Art in Other Places*, chronicles this movement.

Lynn Sowder is an art historian and a partner in Y Core, a company advising corporations, public art agencies and museums on issues of cultural democracy, multi-cultural audience development and innovative cause-related marketing.

This course may be taken for credit or for non-credit. Registration fee for 1-unit credit: $520; non-credit: $210.

* Interdisciplinary course, see page 20

✢ New course

IN170A

THE ARTIST-TEACHER

THEORY & PRACTICE
3 UNITS

Prerequisites: 30 Units of Studio Credit
Instructor: Kathryn Reasoner
Enrollment is open to both undergraduate and graduate students by permission of the instructor. Permission must be secured prior to Tuesday, April 28, 1992.

This course is designed to prepare students to become artist-teachers at Sanchez Elementary School. The course will make extensive use of guest artists from throughout the Bay Area who are recognized for their work as master artists in the instruction/demonstration of work designed for the elementary classroom. Each student will have hands-on experiences working with children at Sanchez. In addition, the course will cover trends in elementary art education, theories of early childhood learning and cognitive development, and general instructional theories and methods. Students will collaborate on developing detailed lesson plans for a full semester's class designed for a specific grade level.

This course will serve as a prerequisite for students being selected to provide art instruction at Sanchez for independent study credit during the following semester. Monitoring and evaluation of the student-instructors' on-site performance will be shared by Sanchez teachers/administration and the supervising SFAI instructor.

IN170B

THE ARTIST-TEACHER

3 UNITS

Prerequisite: Permission of the instructor and completion of IN170A

Students will be given the opportunity to teach for credit at Sanchez Elementary School. Required commitment includes a minimum of two sessions at Sanchez each week in addition to time spent in research and preparation for the classroom. The instructor will work with students to finalize curriculum, negotiate site arrangements at Sanchez, and make site visits to provide evaluation and support. Students will meet as a group twice or three times to share goals and progress, otherwise students will make individual appointments with the instructor.

IN190

STUDY ABROAD

12-15 UNITS

Prerequisite: same requirements as Undergraduate Independent Study

Students may enroll at any of several approved overseas institutions for the regular course of study in a given semester. Upon completion of these studies, credit is granted for all work completed satisfactorily by the student, on a course-by-course equivalency basis. A list of all approved institutions and programs may be obtained from the Registrar's office. Approval for this class must be obtained from the Dean of Academic Affairs. This course may satisfy a requirement in Major Studio or Studio Elective.

IN192

AICAD NEW YORK STUDIO

12 Units Major or Elective Studio, plus 3 Units Art History of Liberal Arts Humanities Electives, for a total of 15 Units

There are only two places per semester. Students for both fall and spring semesters are selected by competition. Students for Fall 1992 and Spring 1993 will be selected in March 1992. See Student Affairs for details.

IN196

UNDERGRADUATE INTERNSHIP

3 UNITS

See the Academic Calendar in this class schedule for application deadline. Internships with off-campus organizations are available for academic credit. Descriptions of available internships are posted in the Student Affairs Office. Students may also propose their own internships. Undergraduate students who have completed a minimum of 45 units are eligible for internships. Eligible students in good academic standing may register for an internship provided that half of their academic class load during a semester is taken in regularly scheduled classes. A maximum of 24 units of internship and/or directed study courses may be applied toward the BFA degree. This course may satisfy a requirement in Major Studio or Studio Elective and may be taken with the approval of the administrative Internship Coordinator in the Student Affairs Office.

IN198

DIRECTED STUDY

3 UNITS

Prerequisite: Junior Standing

Directed Study is for cases where certain courses are required for graduation but are not offered in the student's final semester, etc. It is for upper-division students only. It requires the permission of an Academic Advisor before the student seeks faculty approval. Students must meet with their Directed Study faculty at least three times in the course of the semester in order to certify progress. A mid-term report will be issued to confirm work accomplished to date. Students may not register for more than three units in IN198 in any one semester, for a maximum of 12 units which may be applied to the BFA degree. Directed Study may satisfy a requirement in Major Studio or Studio Elective.

IN199

UNDERGRADUATE INDEPENDENT STUDY

12 UNITS

Prerequisites: The student must be a second semester sophomore or first semester junior in good standing at the time of application. In addition, the student must have been enrolled at least half-time for one year and completed not less than 30 units at the Art Institute.

Projects of one semester in length to be undertaken during their junior year away from the area will be subject to the approval of a faculty advisor in the student's major department, the Chair of the student's major department, and the Dean of Academic Affairs. Such credit will not exceed 12 Studio units. An Art History project may be taken concurrently, for which a separate proposal must be made. Credit for this additional project will not exceed 3 Art History units. The course may be repeated for credit. This course may satisfy a requirement in Major Studio or Studio Elective.

UNDERGRADUATE

	Course	Dept	Course #	Faculty	Day	Time	Studio	Dates
	First Year Interdepartmental Core	IN IN	001.1 001.2	Johnson/TA Johnson/TA	T/F TH/F	III/I III/I	13 13/14	TBA TBA
*	Undergraduate Non-Department Tutorials	IN IN IN	130H 130R 130S	Louie Graf Roloff	T TH M	IV II I	PSR 3 106	
	Junior Seminar	IN	151	Johnson Berkson	T	II	14	
	Beyond the Studio	ENIN	152B	Cleveland Sowder	TH	IV	CR	9/18-11/20
	The Artist-Teacher —Theory & Practice	IN IN	170A 170B	Reasoner Reasoner	M TBA	II 12:15pm-1:40pm	14 Sanchez School	
	Study Abroad	IN	190	TBA	TBA	TBA		
	AICAD New York Studio	IN	192					
	Undergraduate Internship Study	IN	196	Storer	TBA	TBA	TBA	
	Directed Study	IN	198	TBA	TBA	TBA	TBA	
	Independent Study	IN	199	TBA	TBA	TBA	TBA	

Graduate Interdepartmental Program

Fred Martin, Program Coordinator; Mark Johnson, Coordinator of Freshman Core Studio Program

IN296
GRADUATE INTERNSHIP
3 UNITS

Internships on or off campus are available to graduate students as an alternative to teaching assistantships. Either an internship or a teaching assistantship is required in both the third and fourth semesters of the MFA program. Both internships and teaching assistantships carry 3 semester units of credit. Students may do two internships or two teaching assistantships, or one of each, but only one in any one semester.

Graduate interns are expected to work a minimum of 90 hours on site (an average of 6 hours per week) per semester. Internships may be paid or unpaid by the sponsor. The intern's on-site supervisor will evaluate his or her performance at the end of the semester. The intern will also submit written, visual, and/or other documentation of the internship experience at the semester's end.

Students who are eligible for a graduate internship or teaching assistantship will receive an application from the Registrar's Office a few weeks before early registration for the semester of their eligibility. Students who wish to do an internship must set up an appointment with the Internship Coordinator in the Student Affairs Office, who will help them arrange an appropriate internship. A list of possible internships is available in the Student Affairs office. However, students are encouraged to propose their own internships. Possibilities include working with off-campus organizations, businesses, or individuals, as a teacher, artist-in residence, apprentice, or administrative assistant. Faculty members may be interested in taking on a personal apprentice, even if their teaching assistantship slots have been filled. Department Chairs have final approval on all internships.

All interns must enroll in IN296, Graduate Internship. Students in the course will meet with the faculty advisor for internships at least twice each semester. If applicable, the advisor will also visit the intern's work site. The faculty advisor will be responsible for assigning the final grade (Pass or Fail) for the internship, in consultation with the on-site supervisor.

Questions concerning the internship program may be addressed to the Internship Coordinator in the Student services office: 749.4525.

GRADUATE

Course	Dept	Course #	Faculty	Day	Time	Studio
Graduate Internship	IN	296	Storer	TBA	TBA	TBA
Graduate Teaching Assistantship	IN	297	TBA	TBA	TBA	TBA
MFA Exhibition	IN	301	Storer	TBA	TBA	TBA
International Visitors Tutorial	IN	350	TBA	TBA	TBA	TBA

IN297
GRADUATE TEACHING ASSISTANTSHIP
3 UNITS

Either a teaching assistantship or an IN296 internship is required both the third and fourth semesters of the MFA program. Both internships and teaching assistantships carry 3 semester-units of credit. Students may do two teaching assistantships, two internships, or one of each, but only one in any one semester.

A teaching assistant (TA) is responsible for 6 hours per week (minimum of 90 hours per semester) of assistance to a faculty member with such duties related to teaching a class as the faculty member assigns.

Students who are eligible for a graduate teaching assistantship or internship will receive an application from the Registrar's office a few weeks before early registration for that semester. Students who choose a teaching assistantship must get the authorization of the Registrar and the approval of both the faculty member and the Chair of their department. The Chair will make final assignments. The faculty member will be responsible for the final grade (Pass or Fail).

Questions concerning the teaching assistantship program may be addressed to the Registrar or to the appropriate Department Chair.

IN301
MFA EXHIBITION
3 UNITS
(May 1993)

Each graduating MFA student is required to participate in the thesis exhibition by contributing time to a specific task, such as planning, installation, publicity/publication, public events, or staffing the information desk. Attendance is required at both the class meetings and for the tasks at the exhibition.

IN350
INTERNATIONAL VISITORS TUTORIAL
12-15 UNITS

Prerequisite: Acceptance into the International Tutorial Prognam

International Visitor Tutorials are available on a non-departmental basis. The classic tutorial relationship is specifically planned for individual guidance and advice on individual projects, and may concern all phases of a student's work in order to help achieve clarity of expression. Tutorials may meet as a group twice or three times to share goals and progress; otherwise, students make individual appointments with the instructor.

See the Dean of Students for more information.

INTERMEDIA/ INTER DISCIPLINARY COURSES
OFFERED IN VARIOUS DEPARTMENTS

SFAI has a unique approach to interdisciplinary work in the visual arts. All of our interdisciplinary courses are offered in the context of the regular studio departments so that students will have a home base from which to branch into other closely or distantly related media. The interdisciplinary classes are identified in each department listing with * to the left of the course reference number. The interdisciplinary goal is the same as every artistic goal, to utilize whatever media are appropriate to the expressive purpose and to use these media in contexts of appropriate technical knowledge, competence and invention. The role of faculty in these courses and tutorials is to assist students in the exploration of their own particular syntheses of media. The role of department is to provide the necessary technical resources.

Conferences

Kathryn Reasoner, General Coordinator; Denise Macias, Assistant

AH055/241

ART WRITING CONFERENCE

3 UNITS

Please see page 12 for course description.

AH144

TOWARD A CULTURALLY INCLUSIVE AMERICAN ART HISTORY:

A WORKSHOP/CONFERENCE ON MULTICULTURAL PERSPECTIVES

3 UNITS

Please see page 12 for course description.

IN050/150

ART/PSYCHE/ SPIRIT

A WORKSHOP/CONFERENCE ON THE SPIRITUAL IN CONTEMPORARY ART

Please see page 18 for course description.

LS061/161

DESIRE, POWER, TECHNOLOGY:

THE TECHNOLOGIZED BODY

3 UNITS

Please see page 23 for course description.

Course	Dept	Course #	Faculty	Day	Dates	Time	Event	Location
Art Writing Conference	AH	55/241	Berkson, Raven and guests	F	August 7	5:30pm-7:00pm	Reception	SFAI Diego Rivera Gallery
				F	August 7	7:30pm	Keynote Address	SFAI Lecture Hall
				SA	August 8	9:00am-12pm and 1:00pm-4:00pm		SFAI Conference Rm
				M	August 10	7:30pm	Public Event	SFAI Lecture Hall
				M-F	August 10-14	9:00am-12pm and 1:00pm-4:00pm		SFAI Conference Rm
Art/Psyche/ Spirit	IN	50/150	Malik Tietgen and Martin	M-F	August 10-14	9:00am-12pm and 1:00pm-4:00pm		SFAI Studio 116
				F-TH	August 14-20	9:00am-4:00pm		Westerbeke Ranch
				W	August 12	7:30pm	Public Event	SFAI Lecture Hall
Toward a Culturally Inclusive American Art History	AH	144	Mathews, Crumpler and others	M-SU	August 17-23	10:00am-4:00pm		SFAI Lecture Hall
Desire, Power Technology: The Technologized Body	LS	061/161	Beck					SFAI Studio 16
			Grace					SFAI Studio 16
			Kennedy and others	F	August 21	7:30pm	Public Event	SFAI Lecture Hall
				M-F	August 17-21	9:00am-12pm and 12:30pm-4:30pm		SFAI Studio 16

Letters & Science

Ray Mondini, Chair; Janet David, Assistant

LS001A
MEDITERRANEAN CIVILIZATIONS
3 UNITS

Satisfies History of Western Civilizations requirement

Introductory study of major historical events in the Near East, Africa and Southern Europe. The course meets twice weekly, first in a team-taught lecture format, and second in small discussion-group seminars. This course provides the background for LS010A/B, Methodologies of Modernism, and may satisfy a requirement in Letters and Science.

LS010A
METHODOLOGIES OF MODERNISM
3 UNITS

An examination of twentieth-century cultural history emphasizing the relationship between the visual arts and systems of critical inquiry including psychoanalysis, historical dialectical materialism, relativity theory/quantum mechanics, and structuralism. Primary texts from the fields of science, psychology, philosophy, socioeconomics, literature, and criticism are used. Weekly lectures provide an overview; weekly seminars are devoted to a close examination of literary, scientific, philosophical, and art-historical texts in correlation with lecture material. This course is a Letters and Science residency requirement for graduation and must be taken sequentially. LS010A is offered in the fall and is prerequisite to LS010B in the Spring.

UNDERGRADUATE

Course	Dept	Course #	Faculty	Day	Time	Studio
LECTURE*						
Mediterranean Civilizations	LS	001A	Levitin Mondini Papanikolas	T	9:00am-10:30am	LH
SEMINAR*						
Mediterranean Civilizations	LS	001A.1	Mondini	T	10:30am-12:00pm	LS
	LS	001A.2	Papanikolas	T	10:30am-12:00pm	20A
	LS	001A.3	Levitin	T	10:30am-12:00pm	CR
LECTURE*						
Methodologies of Modernism	LS	010A	Goodeve Levitin Mondini	F	9:00am-11:00am	LH
SEMINAR*						
Methodologies of Modernism	LS	010A.1	Levitin	F	11:00am-12:30pm	20B
	LS	010A.2	Goodeve	F	11:00am-12:30pm	20A
	LS	010A.3	Levitin	F	1:30pm-3:00pm	20B
	LS	010A.4	Mondini	F	1:30pm-3:00pm	CR
	LS	010A.5	Mondini	F	11:00am-12:30pm	CR
	LS	010A.6	Levitin	TH	4:00pm-5:30pm	20B

* LECTURE AND SEMINAR ATTENDANCE REQUIRED OF ALL STUDENTS

Seminars in Myth, Language & Culture	LS	020A.1	Cinnater	TTH	10:30am-12:00pm	20B
	LS	020A.2	Beames	TTH	9:00am-10:30am	20B
	LS	020A.3	Papanikolas	TTH	1:00pm-2:30pm	20B

Course	Dept	Course #	Faculty	Day	Time	Studio
Beginning Creative Writing	LS	021	Fiscus	W	II	CR
English for Fine Arts	LS	022/222	Cinnater Beames	TTH	9:00am-10:30am 10:30am-12:00pm	101
Desire, Power Technology: The Technologized Body	LS	061/161	Beck Grace Kennedy and others	 8/21 8/17-21	 7:30pm 9:00am-12pm 12:30pm-4:30pm	16 16 LH 16 16
20th Century Music & Dance for Artists	LS	100M	Beames Levitin	S	I	LH
Undergraduate Tutorials	LS	130	Levitin	T	1:00pm-2:30pm	101
Ecology	LS	140E	Bunnell	TH	II	LH
The Cultures of Africa	LS	150D	Crumpler	T	II	CR
Directed Study	LS	198	see page 19			

LS020A

+ SEMINARS IN MYTH, LANGUAGE AND CULTURE

Emphasis on discussion and writing. A consideration of the ways in which language shapes human experience. This is a required course and fulfills one semester of the two semester English requirement.

LS021

BEGINNING CREATIVE WRITING

3 UNITS

Prerequisite: 3 semester units in English Composition or English for Fine Arts

Designed for students interested in the written word as a tool for the presentation of films, videos, performances, photo-essays, and short stories. In-depth individual projects in both fiction and nonfiction are included. This course may satisfy a requirement in English or Letters and Science Elective.

LS022/222

ENGLISH FOR FINE ARTS

6 UNITS

A skills course in fine-arts language designed for foreign students and emphasizing critical, theoretical, and technical concepts. The aim is to increase oral comprehension and speaking facility. Field trips and studio critiques are included. This course may satisfy a requirement in English, Letters and Science Elective, or Studio Elective.

LS061/161

DESIRE, POWER, TECHNOLOGY:

THE TECHNOLOGIZED BODY

3 UNITS

Dates: August 17-21

Faculty: Sharon Grace, coordinating instructor for the conference, Steve Beck, Alison Kennedy, Arthur and Larilouise Kroker, Jaron Lanier, Ron Reisman, Avital Ronell. Complete faculty information will be found in the 1992 Summer Class Schedule.

This interdisciplinary course with artists, theoreticians, scientists, writers, engineers and cyberhackers will be a guide to the network of correspondences between traditional and techno art, the invisible texts of science and art theory, emergent technologies and the "avant garde." Workshops will include hands-on demonstrations of multi-media and virtual reality systems as well as field trips to corporate/ government research sites. Issues and topics of the seminars include: -Tracing an aesthetic passage between traditional art and exuberant new technological art. The re-ordering of perception and power relations through biotechnologies, digital scan imaging systems, gendered technology and digital fictions of place and identity. -Soft technologies of ethnopharmacology, magnetic field protocols and software based memory recovery prosthesis. -The conversion of technical knowledge to vision. There will be an evening panel discussion open to the public on Friday, August 21 at 7:30pm in the Lecture Hall. This course may satisfy SFAI requirements in Letters and Science, Natural Science or Humanities.

LS100M

+ TWENTIETH CENTURY MUSIC AND DANCE FOR ARTISTS

3 UNITS

Through lecture, video, listening, and participating in dance workshop, students will experience and analyze the changing relationships between music and movement from Isadora Duncan and the Ballets Russes to Martha Graham and Butoh, then present final papers and group performances.

LS130

UNDERGRADUATE TUTORIALS

3 UNITS

Prerequisite: Junior Standing

The classic tutorial relationship is specifically planned for individual guidance and advice on individual projects, and may concern all phases of a student's work in order to help achieve clarity of expression. Tutorials may meet as a group twice or three times to share goals and progress; otherwise, students make individual appointments with the instructor. Students may register for no more than one tutorial per semester. This tutorial may satisfy a Liberal Arts Elective requirement.

LS140E

+ ECOLOGY

This course will cover the essentials of ecology, as exemplified through a variety of natural and human managed systems. We will also explore the increasing influence of the world environmental crisis on resource management, social forms, thoughts and values.

LS150D

THE CULTURES OF AFRICA

ART, MYTH, AND RELIGION

3 UNITS

This course stresses the interrelationship between art and culture in Africa as a reflection of social values and religious processes. The course evaluates the effect of social change on art and religion as well as new cultural patterns established by modern cultural diffusion. This course may satisfy a Letters and Science requirement in Non-Western/Cultural History.

LS198

DIRECTED STUDY

3 UNITS

See Interdepartmental Program for course description and prerequisites (see page 19).

+ New course

Painting/Drawing

Pat Klein, Department Chair; David Tangney, Department Manager

PA001
BEGINNING DRAWING
3 UNITS

Introduction to traditional materials, techniques, and subject matter. Striving for a balance between form and content, the course synthesizes studies of composition, representation, and techniques with creative thought. The pursuit and development of personal, symbolic mark-making are encouraged. Because good drawing results from serious study, constancy of effort, and an open, probing attitude, the course is designed to integrate the understanding of essential principles with the development of basic skills. This course may satisfy a requirement in Major Studio, Studio Breadth, or Studio Elective.

PA001/100
BEGINNING/ FURTHER DRAWING
3 UNITS

A course which combines beginning and further students. The emphasis of the course depends on the individual student's level of development. See course descriptions for PA001 and PA100 for further information. This course may satisfy a requirement in Major Studio, Studio Breadth, or Studio Elective.

PA020
BEGINNING PAINTING
3 UNITS

Development of personal imagery with parallel development of material skills and structural knowledge. Work is aimed at fostering comprehension of basic compositional elements and their effects on visual dynamics, the uniqueness of paint and its possible meanings, and the aspirations and actualities of painting. The course explores various attitudes toward the figure, the setup, and the imagination. Individual and group critiques are included. This course may satisfy a requirement in Major Studio, Studio Breadth, or Studio Elective.

PA020/120
BEGINNING/ FURTHER PAINTING
3 UNITS

A course which combines beginning and further students. The emphasis of the course depends on the individual student's level of development. See Course Descriptions for PA020 and PA120 for further information. This course may satisfy a requirement in Major Studio, Studio Breadth, or Studio Elective.

UNDERGRADUATE

Course	Dept	Course #	Faculty	Day	Time	Studio
Beginning Drawing	PA	001.1	Williams	MW	I	13
	PA	001.2	Morgan	MW	III	14
Beginning/ Further Drawing	PA	001/100.1	Tchakalian	F	10:00am-4:00pm	13
	PA	001/100.2	Lamanet	MW	II	14
	PA	001/100.3	Klein	TTH	I	14
Beginning Painting	PA	20.1	Villa	MW	II	117
	PA	20.2	TBA	MW	I	117
Beginning/ Further Painting	PA	020/120.1	Williams	MW	III	114
	PA	020/120.2	Akawie	TTH	III	116
	PA	020/120.3	TBA	MW	IV	117
	PA	020/120.4	TBA	TTH	I	115
Spray Painting	PA	021/121	Akawie	TTH	II	SR
Further Drawing	PA	100.1	Tchakalian	M	IIHV	13
	PA	100.2	Majdrakoff	TTH	II	13
	PA	100.3	McGaw	TTH	I	13
Further Painting	PA	120.01	Morgan	MW	I	115
	PA	120.02	TBA	TTH	II	114
	PA	120.03	Williams	MW	II	114
	PA	120.04	TBA	MW	IV	116
	PA	120.05	McGaw	TTH	II	115
	PA	120.06				
	PA	120.07	Villa	MW	III	116
	PA	120.08	TBA	TTH	III	114
	EN	120W	(see page 11 for schedule)			
*Assemblage Seminar	PA	123	Majdrakoff	T	I	114
Undergraduate Tutorial	PA	130.1	Morgan	M	II	PA
	PA	130.2	Klein	TH	II	PA
	PA	130.3	Majdrakoff	TH	I	114
Undergraduate Studio Seminar	PA	150.1	TBA	W	III	13
	PA	150.2	Tchakalian	W	II	13
Directed Study	PA	198	see page 19			
Independent Study	PA	199	see page 19			

GRADUATE

see page 31

PA021/121
SPRAY PAINTING
3 UNITS

This class is open to both beginning and further students. Course provides background in airbrush and spray-gun techniques including: flat coverage, smooth and luminescent tone, color gradations, freehand drawing methods, development of illusionistic and applied textures, transparent glazing and naturalistic effects of three-dimensional color, light and space. Visits with airbrush artists, frequent and elaborate demonstrations, and presentation of color theory are included. Equipment is provided. This course may satisfy a requirement in Major Studio, Studio Breadth, or Studio Elective.

PA100
FURTHER DRAWING
3 UNITS

Prerequisite: 6 units in Beginning Drawing

Guided work from the figure, still life, imagination, and abstraction, using various media, methods and techniques. As in all Further courses, major emphasis is on cultivation of individual attitudes and ideas. This course may satisfy a requirement in Major Studio or Studio Elective.

PA120
FURTHER PAINTING
3 UNITS

Prerequisite: 6 semester units in Beginning Painting

Further work in the relationship between form and idea in students' choice of materials and development of personal imagery. Students are encouraged to pursue an individual artistic vision and to develop skills and confidence through risk-taking, critical discipline, constructive criticism, and productive work. Students' skills improve as the intensity of their involvement increases. Heightened perception and fullest use of individual capacities and complexities are primary concerns. This course may satisfy a requirement in Major Studio or Studio Elective.

PA120W
SATURDAY PAINTING WORKSHOP
1 UNIT

This one-unit Saturday course combines intermediate and further students. The emphasis of the course depends on the individual student's level of development. (See page 11 for further description). This course may satisfy a requirement in Major Studio or Studio Elective.

PA123
✢*ASSEMBLAGE SEMINAR
3 UNITS

Prerequisites: 6 Semester Units in Beginning Painting

This class will focus on the special attitudes involved within the field of assemblage. Its relationship and intermixture with construction, sculpture, collage, and painting will be considered. Guest artists involved with assemblage will be invited to discuss their current work. Critique of individual work, group critique, and lectures will be employed. Technical problems of assemblage will also be addressed. This course may satisfy a requirement in Major Studio or Studio Elective.

PA130
UNDERGRADUATE TUTORIAL
3 UNITS

Tutorial classes provide a one-semester period of intensive work on a one-to-one basis with the artist/teacher. The classic tutorial relationship is specifically planned for individual guidance and advice on individual projects and may concern all phases of painting to help students achieve clarity of expression. Tutorials may meet as a group twice or three times to share goals and progress; otherwise, students make individual appointments with the instructor. Tutorials may satisfy a requirement in Major Studio or Studio Elective.

PA150
UNDERGRADUATE STUDIO SEMINAR
3 UNITS

Prerequisite: permission of Department Chair

Weekly meetings promoting in-depth analysis and critical discussion of work. Students are encouraged to present a body of work for group critiques stressing long-term progress and a variety of styles. This course may satisfy a requirement in Major Studio or Studio Elective.

PA198
DIRECTED STUDY
3 UNITS

See *Interdepartmental Program* for course description and prerequisites (see page 19).

PA199
INDEPENDENT STUDY
12 STUDIO UNITS

See *Interdepartmental Program* for course description and prerequisites (see page 19).

* Interdisciplinary course, see page 20

✢ New course

Photography

Henry Wessel, Department Chair; Dona Lantz, Department Manager

PH001A
BEGINNING PHOTOGRAPHY
3 UNITS

Note: This course is the requisite to all other courses in the Photo Department.

Basic technical aspects of photography in relation to its aesthetic development. The course covers selected photographic formats, types of film, developers, papers, and toners. Some materials are provided.

Note: Students who believe themselves to be sufficiently experienced to request a waiver of the PH001A requirement may do so by taking a written test of the course content and presenting of a portfolio of five prints of their own work demonstrating competence in the medium. Students may also be required to make a print from a master negative provided by the department. After an interview with the faculty, a determination will be made as to whether or not the Beginning Photography course may be waived. This course may satisfy a requirement in Major Studio, Studio Elective or Studio Breadth.

PHOTO CORE

PHOTO COURSE NUMBERS "50," THE PHOTO CORE. THESE COURSES ARE PREREQUISITE TO ALL FURTHER PHOTO COURSES.

PH050
UNDERSTANDING PHOTOGRAPHS
3 UNITS

Prerequisite: PH001A or equivalent

An intensive investigation into the inherent characteristics and problems of the medium with emphasis on critical evaluation of student work based on the specifics within an image as well as the nature of a body of work. Course includes gallery and museum field trips, outside reading and discussion of historical and contemporary work. This course may satisfy a Major Studio or Studio Elective requirement.

PH051
CULTURE AND DOCUMENT
3 UNITS

Prerequisite: PH001A or equivalent

Students will examine personal and cultural beliefs and values as they are expressed and represented in photography. There will be an exploration of dominant cultural conventions in mass media, advertising, and gender representation. Major historical and contemporary examples of photography that express these contents will be presented. Each student will be expected to be working on a photographic project of his or her own design throughout the semester. This course may satisfy a requirement in Major Studio or Studio Elective.

PH052
EDITING/ SEQUENCING/ PRESENTATION
3 UNITS

Prerequisite: Photo 001A or equivalent

This course enables students to develop a working method to address the problems of collecting, deleting, and arranging their work, with the intention of presenting a continuous, connected series in exhibition, publication, or portfolio form. This course may satisfy a Major Studio or Studio Elective requirement.

PH053
+ VIEW CAMERA
3 UNITS

Prerequisite: PH001A or equivalent

The first four weeks of this course will be used to learn the mechanics and operation of the view camera, including exposure and development. The department has a number of view cameras and tripods to loan students, however, students are encouraged to have their own. Students are required to furnish their own exposure meters. A deposit on film holders is required and is refunded upon return of equipment. The student will select a project to complete during the semester. Critiques of work will be frequent. This course may satisfy a requirement in Major Studio or Studio Elective.

PH054
COLOR
3 UNITS

Prerequisite: PH001A or equivalent

Introduction to basic color theory and materials for printing the negative and positive transparency. Emphasis and practice is on negative printing, with demonstrations given of prints from positives/ Cibachrome. Assignments in the history of color photography serve to develop vocabulary used in critiquing student progress and ideas in color photography. Lab work and attendance at demonstrations are crucial to progress in this class. This course may satisfy a requirement in Major Studio or Studio Elective.

PH055D
MURAL PRINTING
3 UNITS

Prerequisite: PH001A or equivalent

In this class students will explore scale as a means to affect the content of their imagery as well as installation and presentation. Students will learn how to print B&W murals. Class time will include lab demonstrations, lab work sessions, individual meetings, slide presentations and critiques. Students must provide their own mural paper by the 3rd week of class. Students are expected to complete a finished project or piece that incorporates large scale images. Some lab sessions will go 3rd and 4th period. Beginning photography prerequisite. This course may satisfy a requirement in Major Studio or Studio Elective.

FURTHER PHOTOGRAPHY
(100 SERIES COURSES)

PREREQUISITES FOR ALL FURTHER PHOTOGRAPHY COURSES: 15 Units of Photography including PH1A (3 units) and 12 units from Photography 50 through 56. Our Photography faculty represents most of the major currents in fine art photography as practiced today, and the student is encouraged to enroll in Further Photo courses with faculty according to the student's own interest. Because each faculty member teaches out of the wealth and individuality of her or his own experience, each will structure the course and select content differently with the goal of conveying to the student those ideas that the individual faculty considers to be appropriate to the student' s needs and state of development. The following PH100 courses are those offered during the Fall 1992 semester.

PH100A
PHOTOGRAPHY IN CULTURAL AND SOCIAL INSTITUTIONS
3 UNITS

Prerequisite: See PH100 above

Arrangements are made with six to eight cultural and social institutions so that students may choose one or more areas to photograph during the semester. Most of the classes will consist of work in these institutions. However, review of the work in progress will be frequent. The results of the work will be used in three ways: 1) for the student, 2) for the institution, and 3) for a possible archive. This course may satisfy a requirement in Major Studio or Studio Elective.

PH100B
FURTHER PHOTOGRAPHY
SPECIAL PROJECTS
3 UNITS

Individual meetings. Each student is expected to present a proposal which outlines in a very general sense the overt nature of the project and their goals for the semester. Admission by portfolio review only. This course may satisfy a requirement in Major Studio or Studio Elective.

+ New course

PH100D

FURTHER PHOTOGRAPHY

SACRED AND PROFANE
3 UNITS

A further course in photography that is designed as a two-semester class. The main purpose of the class is to establish new frameworks and sources to help evaluate and inspire our creative process. We will be looking at the cultural and cross-cultural framework of the sacred, mythic, archetypal, and symbolic in a broad way and finding connections with our own work. This class will consider ways of forming images of the sacred as a creative act and/or as a document of the sacred as it surfaces in our culture. There will be assigned readings, several short papers will be expected, as well as some research parallel to your own creative work, and a class presentation. Expect to work hard and deep. Admission to the class is by portfolio review. Students *must* bring work to the first class for the portfolio review. This course may satisfy a requirement in Major Studio or Studio Elective.

PH100M

✢ARTIST AND PLACE:

AN INTERACTIVE ENVIRONMENT
3 UNITS

A personal relationship to the environment. We will investigate the relationship of photography to the idea of place. There will be an emphasis on landscape but not limited to natural environments. Each student will select a place they will work in for the length of the semester. The involvement will be interactive, evolutionary rather than documentary. We will investigate ways of perception and find ways to express them through photography and the artist's work. This is an advanced class. B & W, color 4x5 are all okay. There will be a portfolio review the night of the first class to make sure everyone is well suited to this class.

PH100N

✢FURTHER PHOTOGRAPHY

3 UNITS

Instructor: Reagan Louie

Further photo topic to be announced. This course may satisfy a requirement in Major Studio or Studio Elective.

IN130H

*UNDERGRADUATE INTER DISCIPLINARY TUTORIAL

3 UNITS

(Please see page 18 for course description)

PH130

UNDERGRADUATE TUTORIAL

3 UNITS

Tutorial classes provide a one-semester period of intensive work on a one-to-one basis with the artist/teacher. The classic tutorial relationship is specifically planned for individual guidance and advice on individual projects and may concern all phases of photography to help students achieve clarity of expression. Tutorials may meet as a group twice or three times to share goals and progress; otherwise, students make individual appointments with the instructor. Tutorials may satisfy a requirement in Major Studio or Studio Elective.

PH131

VISITING ARTIST

TOPIC TO BE ANNOUNCED
3 UNITS

This course may satisfy a requirement in Major Studio (Photography) or Studio Elective.

PH198

DIRECTED STUDY

3 UNITS

See *Interdepartmental Program* for description and prerequisites for all Directed Study courses (see page 19).

PH199

INDEPENDENT STUDY

12 STUDIO UNITS

See *Interdepartmental Program* for course description (see page 19).

UNDERGRADUATE

Course	Dept	Course #	Faculty	Day	Time	Studio
Beginning Photography	PH PH	001A.1 001A.2	Jones Wessel	MW TTH	I II	20A/16 20A/Lab
Understanding Photographs	PH PH	050.1 050.2	Burchard Wessel	MW TTH	III I	20A/16 20A/16
Culture & Document	PH	051	Louie	TTH	I	20A/16
Editing/ Sequencing/ Presentation	PH	052	Fulton	MW	III	20A/16
View Camera	PH	053	TBA	F	II	20A/Lab
Color	PH	054	Buchard	MW	II	20A/Lab
Mural Printing	PH	055D	Lantz	T	III	20A
Photography in Cultural & Social Institutions	PH	100A	Jones	MW	II	PSR
Further Photography —Special Projects	PH	100B	Fulton	MW	IV	20A/16
Further Photography —Sacred & Profane	PH	100D	Connor	MW	IV	20A/16
Artist & Place	PH	100M	Connor	MW	II	20A/16
Visiting Artist	PH	100N	Louie	TTH	III	20A/16
*Undergraduate Interdisciplinary Tutorial	IN	130H	Louie	T	IV	PS
Undergraduate Tutorial	PH	130	Fulton	M	II	PSR
Visiting Artist	PH	131	TBA	F	I	16
Directed Study	PH	198	see page 19			
Independent Study	PH	199	see page 19			

* Interdisciplinary course, see page 20

✢ New course

Graduate Photography

PH200
GRADUATE CRITIQUE SEMINARS IN PHOTOGRAPHY
6 UNITS

The Photography Department offers graduate studio critique seminars, which emphasize the group discussion and critique of students' work in the context of contemporary theory. Students must register for both 200 and 200L each semester, for a total of 6 units.

PH230
GRADUATE TUTORIAL
3 UNITS

Graduate advising is organized on a tutorial basis. Students in the first through fourth semesters of the MFA program must register for a tutorial in photography. The classic tutorial relationship is specifically planned for individual guidance and advice on individual projects, and may concern all phases of photography in order to help students achieve clarity of expression. Tutorials may meet as a group twice or three times to share goals and progress; otherwise, students make individual appointments with the instructor.

PH231
VISITING ARTIST
TOPIC TO BE ANNOUNCED
3 UNITS

This course may satisfy a requirement in Major Studio (Photography) or Studio Elective.

PH292
INTERMEDIATE REVIEW
0 UNITS

Each MFA photography student is required to register for Intermediate Reviews and present work for an intermediate review at the end of the second and third semesters in the program. Students who fail Intermediate Review will be placed on academic probation. Such students will be reviewed again during the following semester. Students who fail two reviews will be dismissed from the program.

PH294
GRADUATE FINAL REVIEW
0 UNITS

Students are required to register for Final Review at the beginning of their final semester in the MFA program. Students may attempt their Final Review three times (near the end of their fourth, fifth, or sixth semesters in the program). Students who do not pass their Final Review before the end of their sixth semester in the program will not receive the MFA degree.

PH297
GRADUATE TEACHING ASSISTANTSHIP
3 UNITS

See IN297 for general provisions for teaching assistantships (see page 20).

GRADUATE

Course	Dept	Course #	Faculty	Day	Time	Studio
SEMINAR						
Graduate Critique Seminars	PH	200.1	Louie	T	II	16
	PH	200.2	TBA	W	II	16
LECTURE						
Graduate Critique Seminars	PH	200L	Louie/TBA	TH	II	16
Graduate Tutorial	PH	230.1	TBA	T	II	PSR
	PH	230.2	Connor	M	III	PSR
	PH	230.3	Wessel	TH	III	PSR
	PH	230.4	Fulton	W	I	PSR
Visiting Artist	PH	231	TBA	F	I	16
Intermediate Review	PH	292	Wessel	TBA	TBA	TBA
Graduate Final Review	PH	294	Wessel	TBA	TBA	TBA
Graduate Teaching Assistantship	PH	297	see page 20			

Printmaking

Larry Thomas, Chair; Victoria Cameron, Department Manager

PR001/101
BEGINNING/ FURTHER SILKSCREEN
3 UNITS

Prerequisite for PR001: none; prerequisite for PR101: successful completion of beginning courses in at least two different printmaking media

PR001 covers the basic techniques of screen printing: Monoprints, hand-cut paper and lacquer stencils, wax and glue resists, and photostencils. Building and stretching screens, as well as darkroom work with the copy camera, enlarger, and Kodalith film, are demonstrated. Instruction includes registration for multicolor printing and approaches to the printing, handling, and signing of editions. The basic emphasis is placed on students' individual direction and commitment. PR101 provides students with more extensive work in screen printing, with review of basic techniques and an overall emphasis on personal growth through individual image-making and group interaction. Of primary concern is evidence of a maturing statement on the part of each student. This course may satisfy a requirement in Major Studio, Studio Breadth, or Elective Studio.

PR002
BEGINNING ETCHING
3 UNITS

Introduction to the medium of intaglio. Through demonstration and class participation, students are encouraged to obtain a sound physical and intellectual understanding of the process in order to concentrate later on a fuller realization of their concepts through printmaking. Various methods of making plates— hard and soft ground, drypoint mezzotint, sugar lift, aquatint, and embossment— are explained and demonstrated. Demonstrations also illustrate various ways to print intaglio plates (such as relief, roll-up, rainbow roll, and multiple-plate color), and preparation of photographic images for intaglio and monoprint. Students are encouraged to experiment with varied imagery and techniques, and to contribute work in other media. Individual and group critiques are included. This course may satisfy a requirement in Major Studio, Studio Breadth, or Studio Elective.

PR003
BEGINNING PHOTO-PRINTMAKING
3 UNITS

Foundation in the theory and practice of photo-print-making— including lectures, demonstrations, practical darkroom and studio work, as well as individual and group discussion. Darkroom instruction covers use of the process camera and enlarger for production of line and half-tone exposures, as well as techniques for construction and manipulation of images. Print-studio instruction emphasizes the practical concerns of lithography, etching, silkscreen, and relief printing. This course may satisfy a requirement in Major Studio, Studio Breadth, or Studio Elective.

PR004
BEGINNING LITHOGRAPHY
3 UNITS

A course intended for students with no knowledge of lithographic image-making. Exploration of the image using stone or metal plates forms the essential basis of this course. Principles of "ideas" and how to develop them through the use of lithographic tools, materials, chemistry and processes are covered. Emphasis is placed on students' individual points of view and their visual realizations. Techniques of photolithography and multicolor printing, as well as use of materials and how they affect the image, are demonstrated. Information on general shop procedures and special techniques encourages students to expand their imagery. Critiques and general discussions are scheduled as appropriate. Students are expected to work outside class time. This course may satisfy a requirement in Major Studio, Studio Breadth, or Studio Elective.

PR102
FURTHER ETCHING
1.5-3 UNITS

Prerequisite: Successful completion of beginning courses in at least two different printmaking media. Students may, however, enroll in a second beginning class concurrently with enrollment in a further class if the analogous beginning class has already been completed.

PR102 provides students with additional growth and development of work in intaglio, with emphasis on ideas, attitudes, and images. Included are a review of basic techniques and workshops on multiple-plate color printing, relief printing, chine colle, mezzotint, monotype, and engraving. Various kinds of imagery are emphasized. To encourage correlation between ideas in etching and those in other disciplines, students are encouraged to contribute work in painting, sculpture, photography, and other media. This course may satisfy a requirement in Major Studio or Studio Elective.

PR103
FURTHER PHOTO-PRINTMAKING
1.5-3 UNITS

Prerequisite: Successful completion of beginning courses in at least two different printmaking media. Students may, however, enroll in a second beginning class concurrently with enrollment in a Further class, if the analogous beginning class has already been completed.

PR103 provides students with a technical extension of the beginning course, although the goal of the course is to go beyond technique. The primary focus is on the other important dimensions of students' art: idea and meaning. Emphasis is also placed on correlation of three essential aspects of fine arts education: *what*, *how*, and *why*. This course may satisfy a requirement in Major Studio or Studio Elective.

UNDERGRADUATE

Course	Dept	Course #	Faculty	Day	Time	Studio
Beginning/ Further Silkscreen	PR	001/101	Smith	MW	II	1
Beginning Etching	PR	002	Thomas	TTH	I	2
Beginning Photo-Printmaking	PR	003	Graf	TTH	I	3-4
Beginning Lithography	PR	004	Kluge	MW	II	4
Further Etching	PR	102	Smith	W	I	2
Further Photo-Printmaking	PR	103	Graf	T	II	3-4
Further Lithography	PR	104	Kluge	MW	III	4
Beginning Relief Printing	PR	107	TBA	F	I/II	4
Undergraduate Tutorial	IN	130R	Graf	TH	II	3
Printmaking Undergraduate Seminar	PR	150	Smith	TH	II	4
Drawing	PR	151	Smith	MW	I	4
Directed Study	PR	198	see page 19			
Independent Study	PR	199	see page 19			

PR104

FURTHER LITHOGRAPHY

3 UNITS

Prerequisite: successful completion of beginning courses in at least two different printmaking media. Students may, however, enroll in a second beginning class concurrently with enrollment in a further class if the analogous beginning class has already been completed.

PR104 provides students with a more extensive exploration of lithography as a process for creative image-making. It is expected that students' ideas are sufficiently developed for the presentation of both a clear point of view and solid examples of work during individual critiques and group discussions. Use of presses, tools, and materials is refined. Preparation of portfolios and writing of an artist's statement are included. This course may satisfy a requirement in Major Studio or Studio Elective.

PR107

BEGINNING RELIEF PRINTING

3 UNITS

An introduction to the medium of relief printmaking. Through lectures, demonstrations and hands-on work in the studio, the student will be taught the processes and techniques for printing images from linoleum, wood, and/or metal plates. Starting with the most fundamental relief printing, like the fingerprint or the vegetable print, the course will cover the full spectrum of what is possible in relief print-making. Different methods for multiple block registration will be taught. Everything from cutting the image with gouges; printing in black-and-white to multiple color; oil vs. water-base inks; combined image-making with other media like silkscreen or etching; and hand printing to press printing will be covered. Students will be encouraged to explore their own imagery in this versatile and expressive contemporary medium. There will be individual and group critiques. This course may satisfy a requirement in Major Studio or Studio Elective.

IN130R

+ UNDERGRADUATE INTER DISCIPLINARY TUTORIAL

3 UNITS

(Please see page 18 for course description)

PR150

FALL 1992

+ PRINTMAKING UNDERGRADUATE SEMINAR

3 UNITS

Prerequisite: at least 6 units of beginning Printmaking, plus at least one other course concurrently in the department.

Like every seminar course, this course is a continuing group discussion of student work in progress in context with the wider world of printmaking past, present and future.

PR151

DRAWING

3 UNITS

This is a course utilizing the human figure, landscape, and still-life setups as points of reference and subject matter for exploration into basic drawing. It is designed to bridge the gap between a regular drawing class and a printmaking class by devoting a portion of the semester to the individual properties and characteristics of various print media and the application of various drawing techniques to those specific print areas. This course may satisfy a requirement in Major Studio, Studio Elective, or Studio Breadth.

GRADUATE

Course	Dept	Course #	Faculty	Day	Time	Studio
Graduate Critique in Printmaking	PR	200	Thomas	T	II	CR
Graduate Tutorial	PR	230.1	Kluge	TH	III	5
	PR	230.2	Smith	M	III	5
Intermediate Review	PR	292	Thomas	TBA	TBA	TBA
Graduate Final Review	PR	294	Thomas	TBA	TBA	TBA
Graduate Teaching Assistantship	PR	297	see page 20			

PR198

DIRECTED STUDY

3 UNITS

See *Interdepartmental Program* for course description (see page 19).

PR199

INDEPENDENT STUDY

12 STUDIO UNITS

See *Interdepartmental Program* for course description (see page 19).

Graduate Program

PR200

GRADUATE CRITIQUE SEMINAR IN PRINTMAKING

6 UNITS

The Printmaking department offers a graduate studio critique seminar which emphasizes the group discussion and critique of students' work.

PR230

GRADUATE TUTORIAL

3 UNITS

Graduate advising is organized on a tutorial basis. Students in the first through fourth semesters of the MFA program must register for one of the tutorials listed below. The classic tutorial relationship is specifically planned for individual guidance and advice on individual projects, and may concern all phases of printmaking in order to help students achieve clarity of expression. Tutorials may meet as a group twice or three times to share goals and progress; otherwise, students make individual appointments with the instructor.

PR292

INTERMEDIATE REVIEW

0 UNITS

Each MFA printmaking student is required to register for Intermediate Review and present work for an intermediate review at the end of the first through third semesters in the program. Students who fail Intermediate Review will be placed on academic probation. Such students will be reviewed again during the following semester. Students who fail two reviews will be dismissed from the program.

PR294

GRADUATE FINAL REVIEW

0 UNITS

Students are required to register for Final Review at the beginning of their final semester in the MFA program. Students may attempt their Final Review three times (near the end of their fourth, fifth, or sixth semesters in the program). Students who do not pass their Final Review before the end of their sixth semester in the program will not receive the MFA degree.

PR297

GRADUATE TEACHING ASSISTANTSHIP

3 UNITS

See IN297 for general description of teaching assistantships (see page 20).

+ New course

Graduate Painting/Sculpture

Irene Pijoan, Department Chair; Marlo Sass, Studio Monitor; 731 Market Studio Monitor

PS200
GRADUATE CRITIQUE SEMINARS
IN PAINTING, SCULPTURE, CERAMICS
6 UNITS

The Painting department, in conjunction with the Sculpture/Ceramic Sculpture department, offers graduate studio critique seminars which emphasize the group discussion and critique of students' work.

PS230
GRADUATE TUTORIAL
3 UNITS

Graduate advising is organized on a tutorial basis. Students in the first through fourth semesters of the MFA program must register for a tutorial in Painting/Sculpture. The classic tutorial relationship is specifically planned for individual guidance and advice on individual projects, and may concern all phases of painting/sculpture in order to help students achieve clarity of expression. Tutorials may meet as a group twice or three times to share goals and progress; otherwise, students make individual appointments with the instructor.

PS292
INTERMEDIATE REVIEW
0 UNITS

Each MFA Painting/Sculpture student is required to register for Intermediate Review (PS292-3) and to present work for an intermediate review at the end of the second and third semesters in the program. Students who fail Intermediate Review will be placed on academic probation. Such students will be reviewed again during the following semester. Students who fail two reviews will be dismissed from the program.

PS294
GRADUATE FINAL REVIEW
0 UNITS

Students are required to register for Final Review at the beginning of their final semester in the MFA program. Students may attempt their Final Review three times (near the end of their fourth, fifth, or sixth semesters in the program.) Students who do not pass their Final Review before the end of their sixth semester in the program will not receive the MFA degree.

PS297
GRADUATE TEACHING ASSISTANTSHIP
3 UNITS

See IN297 for general provisions for teaching assistantships (page 16).

GRADUATE

Course	Dept	Course #	Faculty	Day	Time	Studio
Graduate Critique Seminars	PS	200.1	Pijoan	T	2:00pm-5:00pm	731
	PS	200.2	Roloff	M	IV	731
	PS	200.3	Crumpler	TH	III	731
Graduate Tutorial	PS	230.1	Tchakalian	W	I	731
	PS	230.2	Van Proyen	TH	II	731
	PS	230.3	Marcheschi	W	I	731
	PS	230.4	McGaw	M	II	731
	PS	230.5	Pijoan	W	II	731
Intermediate Review	PS	292	Pijoan	TBA	TBA	731
Graduate Final Review	PS	294	Pijoan	TBA	TBA	731
Graduate Teaching Assistantship	PS	297	see page 20			

Performance/Video: New Genres

Tony Labat, Chair; Jordan Biren, Department Manager

PV001
*BEGINNING PERFORMANCE/ VIDEO
3 UNITS

Students will participate in a rigorous schedule of in-class performance, video, and installation work as well as regular out-of-class assignments. This involves development of skills in looking at work critically and engaging in a continuing dialogue related to critical issues. The course is designed to provide a tight structure within which students can expand their own ideas about time-based art and object-making and begin building a strong personal art vocabulary. Students will learn basic video production techniques. This course may satisfy a requirement in Major Studio, Studio Elective, or Studio Breadth. (Other intermedia and non-media-specific PV courses will be found cross-listed under *Intermedia* in the "Interdepartmental" section of the Class Schedule.)

PV041
✢*THE ART OF BIBLICAL NARRATIVE
3 UNITS

Study of the method and style of Biblical narrative and poetry. Readings from Genesis and Exodus, the prophets (Isaiah and Jonah), the poetry of Job and the Song of Songs, the gospels according to Luke and John, and some related post-biblical literature (Augustine, Dante, Kafka). Special attention will be given to the various rhetorical strategies and the use and conception of history. This seminar will attempt to expose and investigate strategies of narrative forms used in video/performance, and will involve discussion of strategies used by contemporary artists such as Jenny Holzer, Richard Prince, etc.

PV060
ELECTRONIC IMAGE/SIGHT & SOUND
3 UNITS

Prerequisite: PV001 or the consent of the instructor or Department Chair

An introductory studio course focusing on the use of the computer as a tool for the composition of pieces integrating electronically generated and processed images and sounds. The representation of both sound and image as digital information provides an opportunity to deal with these media experimentally as a single medium with a single compositional process. Students will be introduced to the compositional tools available in the Performance/Video department's Computer Arts Lab, including 2D and 3D video paint and animation systems, video digitization and signal processing, sound sampling and sequencing, and video/sound synchronization. This course may satisfy a requirement in Major Studio, Studio Elective, or Studio Breadth.

UNDERGRADUATE

Course	Dept	Course #	Faculty	Day	Time	Studio
*Beginning Performance/ Video	PV	001.1 001.2	Kos TBA	TTH MW	II II	10 10
*The Art of Biblical Narative	PV	041	Lewis	T	IV	LH
Electronic Image/Sight & Sound	PV	060	Brown	TTH	I	10/CL
*Further Performance/ Video	PV	100	Hall	TTH	III	10
*Visiting Artists Studio	PV	101	Cordoza Halleck Beckman	TTH	II	10
*Undergraduate Tutorial	PV	130	Kos	TH	III	9
*Installation	PV	170	Labat	F	I/II	10
*Writing/ The Page	PV	171C	Acker	MW	IV	CR
Advanced Video	PV	182	Labat	MW	III	9/TBA
Directed Study	PV	198	see page 19			
Independent Study	PV	199	see page 19			

* Interdisciplinary course, see page
✢ New course

PV100

*FURTHER PERFORMANCE/ VIDEO

3 UNITS

Prerequisite: PV001 or the permission of the instructor or Department Chair. Continued work with regular and guest faculty

The usual prerequisites for Further work in Performance/ Video may not apply to this course. Check with the departmental representative at registration. This course may satisfy a requirement in Major Studio or Studio Elective. (Other intermedia and non-media-specific courses will be found cross-listed under *Intermedia* in the "Interdepartmental" section of the Class Schedule.)

PV101

+*VISITING ARTISTS STUDIO

3 UNITS

Prerequisite: PV001 or the permission of the instructor or Department Chair.

PV130

*UNDERGRADUATE TUTORIAL

3 UNITS

Prerequisite: PV001 and permission of the instructor or the Department Chair (the usual prerequisites for Further work in PV may not apply for this course. Check with the departmental representative at registration. Other intermedia and non-media-specific courses will be found cross-listed under Intermedia in the "Interdepartmental" section of the Class Schedule.)

This course will involve head-to-head dialogues between intermediate and advanced students and the instructor, aimed at defining and refining students' personal artistic territory. Group critiques may occasionally occur. This course may satisfy a requirement in Major Studio or Studio Elective.

PV170

*INSTALLATION

3 UNITS

Prerequisite: PV001 or permission of the instructor or the Department Chair

The class will concentrate on all aspects of installation work: the "prototype" from concept (in your head) to paper, to models and/or proposals, to the problems of time limitations, budgets, etc; from site specific and video installation to the eventual "problems" of the objectification of this kind of work.

PV171C

+*WRITING/ THE PAGE

3 UNITS

This course will lead to the production of a 24 page magazine in which each student will get one page. Class limited to 20 students and by permission of instructor only. Artist/designer Rex Ray will work with the class in the design and production of this project.

PV182

ADVANCED VIDEO

3 UNITS

Prerequisite: PV001 or the permission of the instructor or Department Chair

This is a studio course in which advanced students explore and integrate all phases of video production, from concept to production and editing. The application of this work to the appropriate video genre will be determined by the student. Vocabulary specific to the electronic media forms of three-dimensional, time-based video sculpture; narrative video; teleperformance; installation; computer-based interactive forms; and forms based on virtual reality are examined through viewing the best examples of work in each genre, and by selected readings of theoretical texts and artists' writings. Other issues to be investigated include: the gaze, screen-mediated images, site-sensitive approaches related to architecture, and consideration of forms that extend beyond the traditional proscenium codes of reference usual to film and video. Each student must complete a work for public exhibition. This course may satisfy a requirement in Major Studio or Studio Elective.

IN198

DIRECTED STUDY

3 UNITS

See *Interdepartmental Program* for course description (see page 19).

PV199

INDEPENDENT STUDY

12 STUDIO UNITS

See *Interdepartmental Program* for course description (see page 19).

* Interdisciplinary course, see page 20

+ New course

Graduate Performance/Video

PV200
GRADUATE CRITIQUE SEMINAR
IN PERFORMANCE/VIDEO
6 UNITS

The PV department offers a graduate studio critique seminar, which emphasizes the group discussion and critique of students' work.

PV230
GRADUATE TUTORIAL
3 UNITS

Graduate advising is organized on a tutorial basis. Students in the first through fourth semesters of the MFA program must register for one of the tutorials listed below. The classic tutorial relationship is specifically planned for individual guidance and advice on individual projects, and may concern all phases of Performance/Video in order to help students achieve clarity of expression. Tutorials may meet as a group twice or three times to share goals and progress; otherwise, students make individual appointments with the instructor.

PV292
INTERMEDIATE REVIEW
0 UNITS

Each MFA Performance Video student is required to register for Intermediate Review (PV292) and to present work for an intermediate review at the end of the second semester in the program. Students who fail Intermediate Review will be placed on academic probation. Such students will be reviewed again during the following semester. Students who fail two reviews will be dismissed from the program.

PV294
GRADUATE FINAL REVIEW
0 UNITS

Students are required to register for Final Review at the beginning of their final semester in the MFA program. Students may attempt their Final Review three times (near the end of their fourth, fifth, or sixth semesters in the program). Students who do not pass their Final Review before the end of their sixth semester in the program will not receive the MFA degree.

PV297
GRADUATE TEACHING ASSISTANTSHIP
3 UNITS

See IN297 for general provisions for teaching assistantships (see page 20).

GRADUATE

Course	Dept	Course #	Faculty	Day	Time	Studio
Graduate Critique Seminar	PV	200	Koss	TH	IV	10
Graduate Tutorial	PV	230.1	Hall	T	II	9
	PV	230.2	Koss	W	I	10
	PV	230.3	Lewis	T	III	9
Intermediate Review	PV	292	Labat	TBA	TBA	TBA
Graduate Final Review	PV	294	Labat	TBA	TBA	TBA
Graduate Teaching Assistantship	PV	297				

Sculpture

Richard Berger, Chair; James Blevins, Department Manager

SC001
BEGINNING SCULPTURE
3 UNITS

Introduction to the basic techniques of sculpture, including carving, modeling, and construction; and their integration with students' ideas and experiences. These basics are presented through slide lectures, group discussions, studio visits, and class assignments chosen to clarify the intersection of tradition, material, and idea in contemporary sculpture; as well as to encourage the organization and production of works. This course may satisfy a requirement in Major Studio, Studio Breadth, or Studio Elective.

SC002
INTERMEDIATE SCULPTURE
3 UNITS

This course is for students who have completed preferably two but at least one semester of beginning sculpture, and is recommended for transfer students with beginning sculpture experience at another school. Intermediate Sculpture is intended to provide similar guidance and material instruction as that received in beginning sculpture courses, but with a greater latitude, opportunity, and responsibility for personal content from the student through group assignments. This course may satisfy a requirement in Major Studio, Studio Breadth, or Studio Elective.

SC100
+FURTHER SCULPTURE
3 UNITS

Prerequisite: SC001 or permission of the Department Chair

Further sculpture classes are a reflection of current areas of interest and changing concerns in contemporary sculpture. These classes vary from semester to semester in response to the professional artistic climate, student interests, and curricular needs, as well as faculty interests and teaching philosophies. The course structure assumes students have a sufficient command of materials and techniques in their chosen areas of interest to achieve their artistic ideas. The emphasis will be on collaboration within the class and with the whole class. Planning, analysis, delegation and execution of ideas in a collaborative context will be explored. Materials and site for a class project will be available. Instructor has made several large scale installations involving multiple resources, skills, and the ability to improvise in mid stream. Mr. Catalusci's exhibitions include "Light House", a 60 foot earthquake commemorative in Santa Cruz. Also installations at the Arts Commission Gallery, SF (1991), and collaboration with Steve Knauf at Southern Exposure (1990). This course may satisfy a requirement in Studio Major or Studio Elective.

SC110
+*INTER DISCIPLINARY
3 UNITS

This course may satisfy a requirement in Major Studio or Studio Elective. (The usual prerequisites for Further work in Sculpture may not apply to this course. Check with the departmental representative at registration.

IN130S
+UNDERGRADUATE INTER DISCIPLINARY TUTORIAL
3 UNITS

Prerequisite: Junior Standing

(Please see page 18 for course description).

SC150
+UNDERGRADUATE SEMINAR
3 UNITS

Prerequisite: SC001 or CE001

Course content varies according to the interests and interaction of the instructor and the students. This course may satisfy a requirement in Major Studio or Studio Elective.

SC198
DIRECTED STUDY
3 UNITS

See *Interdepartmental Program* for course description (see page 19).

SC199
INDEPENDENT STUDY
12 STUDIO UNITS

See *Interdepartmental Program* for course descriptione (see page 19).

UNDERGRADUATE

Course	Dept	Course #	Faculty	Day	Time	Studio
Beginning Sculpture	SC	001	Berger	TTH	I	103
Intermediate Sculpture	SC	002	TBA	MW	I	103
Further Sculpture	SC	100	Cataluschi	TTH	III	103
*Interdisciplinary	SC	110	Roloff	MW	II	20B
Undergraduate Interdisciplinary Tutorial	IN	130S	Roloff	M	I	106
Undergraduate Seminar	SC	150	Crumpler	M	II	CR
Directed Study	SC	198	see page 19			
Independent Study	SC	199	see page 19			

GRADUATE

see page 31

* Interdisciplinary course, see page 20

+ New course

FALL 1992

THE ART INSTITUTE...

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FALL 1992